THEORY OF INTERPRETATION

A. J. Goodrich

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THEORY

OF INTERPRETATION

APPLIED TO

ARTISTIC MUSICAL PERFORMANCE

BY

A. J. GOODRICH

AUTHOR OF

"GOODRICH'S ANALYTICAL HARMONY," COMPLETE MUSICAL ANALYSIS."
"MUSIC AS A LANGUAGE," "THE ART OF SONG," ETC., ETC.

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INTRODUCTION.

In writing the present work the author has endeavored to provide music students with a tangible and practical manual on Interpretation. But the limitations of his system must be clearly understood: Nothing in the nature of positive or inviolable direction is intended. And notwithstanding the numerous corroborative illustrations quoted from the highest authorities, the author does not claim for any of his deductions the force of a scientific rule. Art is not subject to abstract formula. Even the most pointed directions are, therefore, merely intended as suggestions to the inexperienced.

Supplementarily to the various subjects herein treated the student should endeavor to acquire individual ideas of style and interpretation by constant study and the observing of nuance signs in standard works. If a section is marked *crescendo*, endeavor to ascertain why the composer gave this direction. Also, why the accent? Why the diminuendo, the slur, or the pause? Such questions are not only pertinent, but important.

The various shades of meaning which are conveyed by synonymous terms should be carefully discriminated. For instance, *rall.*, *rit.*, *ritenuto*, *perdendosi*, *morendo*, *allargando*, *smorz.*, etc. Also, *con anima*, *con moto*, *con brio*, *con fuoco*, *strepitoso*, *stringendo*, *piu vivo*, *piu mosso*, *stretta*.

Marked accentuation usually applies to marches, to most of the dances, and to music of a grand, majestic, or heroic character. The *legato* style is inclined to seriousness; the *staccato* to lighter moods.

In certain works punctuation is essential (Serenade in D-flat, Borodin); in others no points are to be observed, excepting at the close of periods,—Clara Schumann, op. 21, II.

The recent treatises upon piano pedals by Venino, Schmitt, and

Kunkel have saved the author from extended comment concerning these important mechanical attachments. Students are therefore referred to the works mentioned, and to such special editions as those by Sherwood, Foote, Bohlmann, and W. G. Smith, in which the most approved method for using the damper pedal is plainly indicated.

Particular attention is directed to von Bülow's analytical editions of works by Haendel, Beethoven, and other masters. These editions comprise one of the most important contributions to the small store of reliable musical didactics. Von Bülow's annotations of the Beethoven piano sonatas extend from op. 53 to 111.

To assist the student in making theoretical analyses of music selected for study the author has devised a series of abbreviations. These, with the corresponding key, may be found immediately after the Index.

A. J. Goodrich.

THEORY OF INTERPRETATION.

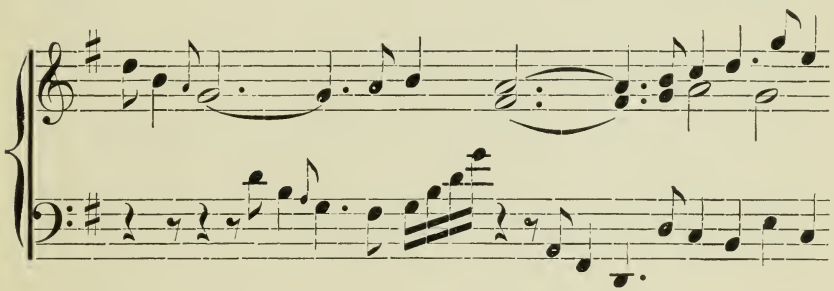
CHAPTER I.

MEASURE.

Let it be supposed that a given composition contains no perpendicular bars, and that no mensural signature appears. If the music be of a preludatory character, or consists of fragmentary groups, the absence of equal time-divisions, called measures, might be proper. Indeed there are passages whose interpretation would be facilitated by such omission. For example, the final cadenza in Godard's "Guirandes."

But as a general rule the absence of mensural divisions would result in befogging the outline and confusing the delineation. Such an instance is here presented:

Ex. 1. J. S. Bach.



The effect is analogous to that produced by the reading of a compound sentence without accent or pause.

The necessity for mensural divisions may, therefore, be considered as a fundamental law in nearly all kinds of music. The few exceptions apply only to peculiar and isolated instances, such as the last of the adagio in P. E. Bach's F-minor Sonata.

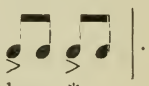
The rhythmic peculiarities of various kinds of measure claim first attention. These are indicated in a general way by the mensural signature, such as $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, and so on. Since each measure represents a regular time-division of music there must be some means of disclosing and marking these divisions. A regularly recurring accent (as the books tell us) serves this purpose, a proposition that needs no demonstration.

Objection has been raised against the modern application of "time signatures" because they do not sufficiently indicate, or correspond to, the motives and phrases of certain compositions. It would, however, require an immense variety of combinational figures to accomplish this result, and the composer would be obliged to continually alter the time signature. After all the bother of this complicated system it is doubtful if our comprehension of rhythmic designs would be greatly aided.

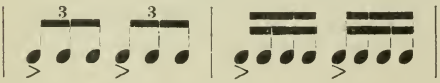
The distinctive features of various kinds of measure are important considerations, though they have generally been overlooked.

A brief statement of the author's theory concerning these points is contained in the following paragraphs.

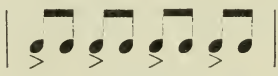
What principally concerns us here is, not the number, but the kind of notes indicated by the mensural signature. If this be $\frac{2}{4}$, the two quarter-notes fall upon regular beats, the first being more prominent. Therefore, the following order will prevail :

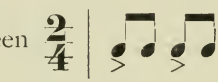
. This would plainly indicate two regular beats in each measure. Now, suppose the rhythmic arrangement were changed to four eighths. The beats remain the same, and consequently the second and fourth eighth-notes would be sounded more softly than the first and third eighth-notes : $\frac{2}{4}$  .

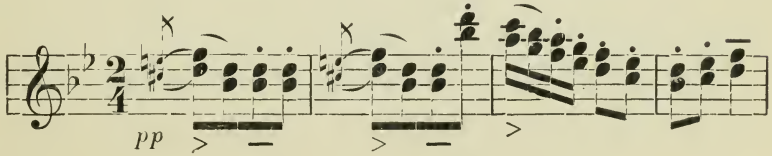
With notes of lesser value the same principle applies, thus : *



* A dynamic consideration naturally enters here, but this must be explained later.

The signature of common measure indicates four beats, without regard to the rhythmic contents. The composer may use a whole note as a measure unit; two half-notes; four quarters, or any other equivalent of $\frac{4}{4}$: the four quarter-beats still remain. The first ♩ is most prominent because *it marks the beginning of a measure.* The third ♩ is relatively next in importance because it marks an equal division of the measure. The second ♩ comes next, and the fourth ♩ is the least prominent. These (2 and 4) must not be ignored, as they fall upon the regular beats. If the composer desires every other tone to be unaccented he employs some such arrangement as this:  .

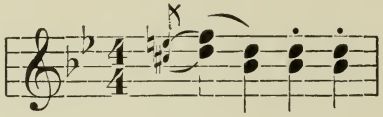
We are thus led to a comparison between $\frac{2}{4}$ and $\frac{4}{4}$ measure. A distinction is to be observed between $\frac{2}{4}$  and $\frac{4}{4}$, supposing that both are executed in the same space of time. The second and fourth eighth-notes of the first illustration receive no mark of emphasis; whereas the second and fourth quarter-notes fall upon regular beats and must therefore be duly marked. This theory applies directly to such instances as the Turkish march from Beethoven's "Ruins of Athens":

Ex. 2. 

The only distinct accent here falls upon the beginning of each group, excepting in the fourth measure, where the sustained tones

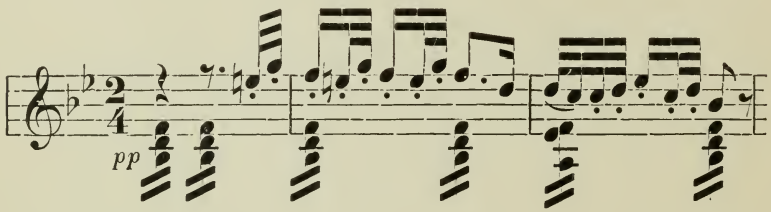
(d and f) are slightly marked. Surely it cannot in truth be said that the effect would be identical in common measure, thus:

Ex. 3.



If correctly performed this results in a perversion of the composer's design, and degrades it to the level of a common parade march; whereas Beethoven's conception is purely ideal. That famous Allegretto in the master's Eighth Symphony affords a still stronger argument in favor of these distinctions between greater and lesser note-values. A fragment is quoted:

Ex. 4.

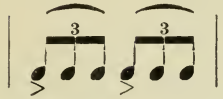


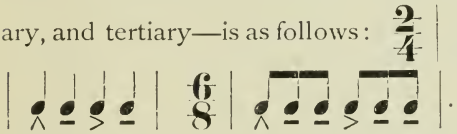
By means of the slight accentuation a very dainty, fairy-like effect is produced. But if we lengthen the value of the notes, and increase the quarter-note movement accordingly, the characteristic effect which Beethoven intended would almost entirely disappear.

The same distinctions are to be observed between $\frac{3}{8}$ and $\frac{3}{4}$ measure, the former being lighter and more graceful in character. The following instances are cited: Weber, Romance in *F*, (E); Mendelssohn, op. 72, VI, (E); Clara Schumann, op. 21, II, (E); Jos. Löw, op. 485, II and VI, duets, (E); R. Schumann, "Am Springbrunnen," from op. 85, (M).*

In the little hide-and-seek piece from the same opus Schumann employs $\frac{3}{4\text{-}6}$ measure in order to still farther reduce the amount of accent. See "Versteckens."

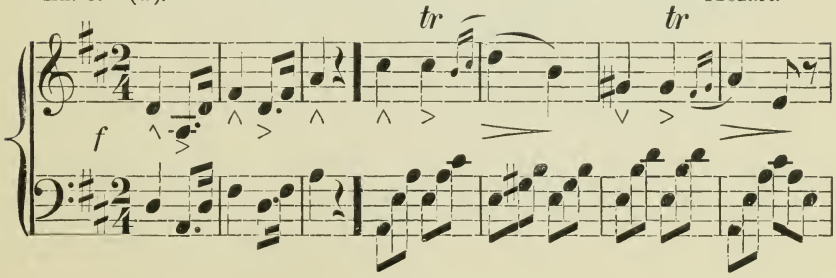
* The gradings (E, easy; M, medium; D, difficult) are merely approximate.

Also there is a difference between six eighths in $\frac{6}{8}$ measure and two triplets in $\frac{2}{4}$ measure :  . Only the first tone of each triplet is marked ; whereas every eighth in $\frac{6}{8}$ measure receives at least a slight accent. In slow movements these distinctions are particularly desirable ; in fast movements it is not always possible nor essential to observe in the performance such minute details of measure and rhythm, excepting in such light and delicate movements as Schumann's "Versteckens," previously mentioned.

In applying these precepts to future illustrations it will be necessary to employ the symbols which represent three species of accent. These are : (1) ∧, (2) >, (3) —. The more forcible *sf* (or *fz*) is an unusual accent, and will not be required in present examples. The arbitrary application of these mensural accents—primary, secondary, and tertiary—is as follows :  . These should be practiced until they can be performed accurately.

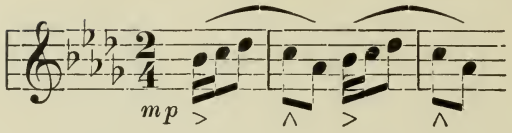
The second beat in $\frac{2}{4}$ measure might, under certain circumstances, require a secondary accent. Where the contents of the measure naturally fall into two parts this plan would be preferable. For example, in the following :

Ex. 5. (a). Mozart.

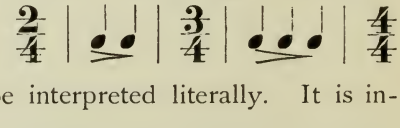


"Oriental Pictures," IV. Schumann.

(b).



Similar examples may be treated in this manner; but in the majority of instances the tertiary accent upon the second beat would be preferable. See Ex. 2.

One more consideration is involved in the treatment of this subject: So far as mensural accents may be considered they naturally diminish from the initial impact of each succeeding measure, as shown by the dynamic symbol:  . This is not to be interpreted literally. It is intended to illustrate merely this: that the force of accent recedes from the initial point, and that the minimum degree of stress occurs where it is farthest removed from the beginning of a measure. Therefore, primary, secondary, and tertiary accents become necessary in expressing the fundamental features of rhythmic measure.

Additional selections for mensural accent: Berceuse, L. Schytte, op. 23, VII, (M); "Bagpipes," H. Ryder, (E); Waltz, op. 38, VII, Grieg, (M). Light mensural accents may be applied to the left-hand part throughout.

CHAPTER II.

MENSURAL AND RHYTHMIC ACCENT.—MOTIVE.—PHRASE.

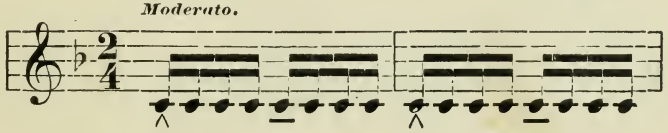
Mensural Accent.—A wider application of accent is now to be considered. The student must understand at the outset that the formula of mensural accentuation as described in Chapter I has but one fundamental object, and that is *to indicate the time-divisions called measures.* This should be constantly borne in mind. If the melody is of such character as clearly to define the measure and rhythm and movement, then there will be no occasion for mensural accents in the accompaniment. But when the melody does not indicate the regular measure, the accompaniment must supply this deficiency by means of periodic emphasis.

The conditions under which the formula of mensural accentuation may properly be enforced lie, therefore, at the foundation of our endeavors at musical interpretation.

One of these conditions appears in the preliminary matter which frequently precedes a principal theme, and by means of which the composer intended to indicate the key, measure, and elemental rhythm of the accompaniment. Thus, from R. Volkmann's "Picture Book," op. 11:

"In the Mill."

Ex. 6.



These two measures of prelude should establish certain points: (1) That the measure is $\frac{2}{4}$; (2) that the movement is moderate; (3) that the accompaniment has a uniform rhythm of sixteenth-notes. This is the groundwork.

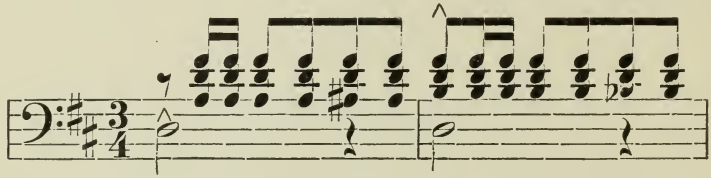
The primary and tertiary accent marks here apply very directly and properly.

When we come to the theme it will be necessary to modify this arbitrary mensural emphasis.

Another preludatory example is given:

Bolero. Moszkowski.

Ex. 7.

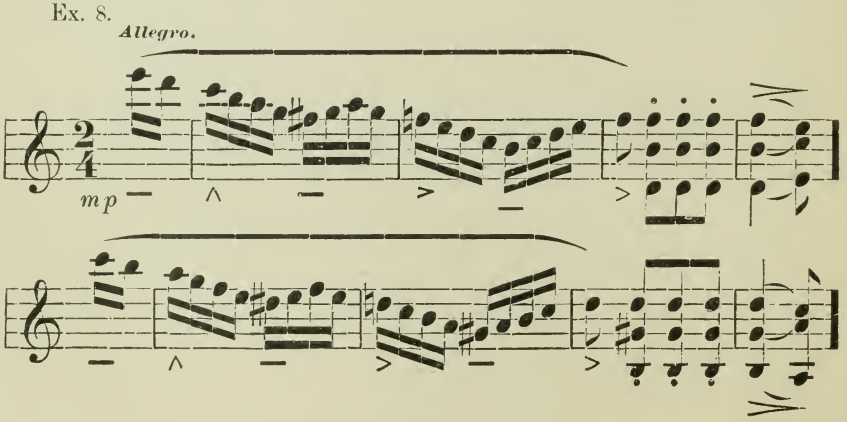


Key, measure, and movement are here indicated; also the characteristic castanet rhythm of the bolero. The second measure is to receive the same accentuation as the first, in order clearly to define the triple-beat measure.

After these preliminary objects have been accomplished the regular emphasis marks may be omitted—especially when their continuance would prove either monotonous or obtrusive.

Intermezzo, passage, and termination present additional instances in which the regular beats require a distinguishing mark. This is more especially true when the notes are rapid, or where no distinct melodic outline appears to claim attention. A simple intermezzo is quoted from F. Kuhlau:

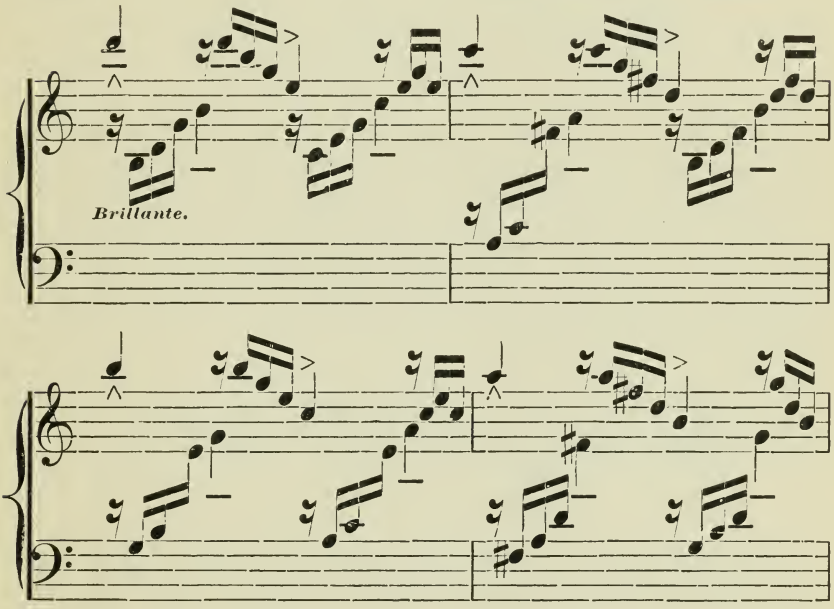
Ex. 8.



It will be observed that only two primary accents are here included; but the measure had previously been determined, and therefore it is not necessary to mark the beginning of each measure in the same manner. The secondary accent should be sufficiently pronounced to prevent any doubt as to the rhythmic outline. A slight accent is placed over the initial note of each group to indicate its beginning, though according to our formula this part of the measure is unaccented. (Such instances will be illustrated more fully in Chapter IV.) Ex. 8, from the rondo in op. 20, I, should be thoroughly tested by omitting the accents, and then performing it exactly as written.

The next quotation is a better illustration of mensural accentuation:

Ex. 9. C Major Sonata, XV. Mozart.



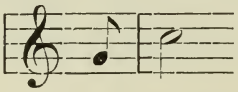
This is in form of a passage, the design of the first measure being continued in sequence. All such instances demand metrical accentuation.

These simple extracts illustrate an important fundamental principle

in artistic interpretation, and this principle should be practically applied before proceeding farther.

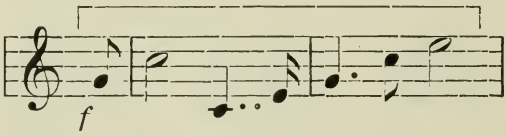
Rhythmic Accent, Motive, Phrase.—Motive has become a very flexible term in musical literature. In Wagner's music-dramas the typical motives (material, character, sentiment, and phenomena) vary in length from one to seven measures, though generally they correspond to the phrase of two measures. The two first tones of the Sword figure may be considered a motive, since these

Ex. 10.



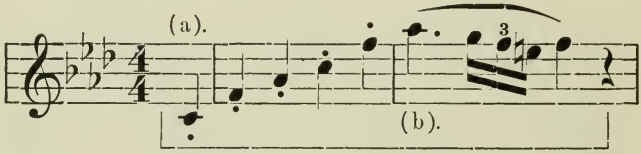
would appear prominently in a development of the phrase. But the complete Sword motive is this :

Ex. 11.



This phrase is complete in itself; it is all that Wagner chose to write for this material suggestion. But it is frequently advisable to adopt a more technical view by considering as a motive any group or figure which is sufficiently suggestive to admit of melodic, harmonic, or rhythmic elaboration. According to this view, the first phrase of Beethoven's op. 2, I, contains two motives (or semi-phrases); thus, (a) and (b) :

Ex. 12.



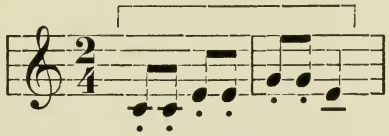
In the first and second subjects, as well as in the development, the composer treated these as separate motives. They constitute the two phases of the subject—the contrasting features. One is a motive quite as much as is the other, since they are undoubtedly different in aspect and in effect.

The simplest examples of phrase contain two measures, as in Examples 11 and 12. In lyric music the phrase forms a natural

subdivision of the period. If the phrase does not form a subdivision, it is not to be treated as such.

There are three constituent elements to be considered in analyzing the phrase: melody, rhythm, proportion. A phrase from Haydn is selected for analysis:

Ex. 13.

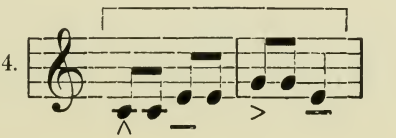


(1) Melodically this consists of a simple tonic chord figure ascending and descending. This may, like most phrases, be divided into two motives, the ascending and the descending. (2) The rhythmic arrangement is primitive— (3) The mensural proportion is quite equal—two measures. This is the usual length of phrases.

The student must be sufficiently familiar with the melodic and rhythmic features of a given phrase to be able to trace it through the various processes of development and metamorphosis to which it is susceptible. For this purpose it would be well to examine closely this andante movement from the "Surprise" symphony. The treatment is both simple and ingenious.

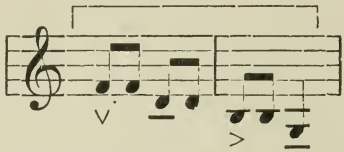
As the measure is indicated by means of a principal accent at its commencement, so must the advent of the phrase be indicated by a *rhythmic accent.* And since the measure is only part of the phrase, it follows that the former must be subject to the latter. If the mensural accents are successively maintained the effect will be to divide the phrase into two semi-phrases, thus: . But the music does not justify this subdivision. The phrase should be recognized as a unit (even when it contains two contrasting features), and therefore the primary accent is to be reserved for the commencement of the phrase:

Ex. 14.



This is rhythmic accentuation. The second phrase is to be marked in the same manner:

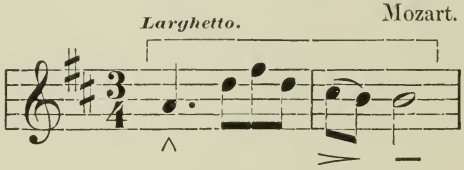
Ex. 15.



Whether the style be fast or slow, loud or soft, legato or staccato, the principles of rhythmic accentuation remain the same. In the present instance only a slight emphasis is required to outline the phrases. As a preliminary study it would be well to perform one or two periods in the manner indicated by Example 14. But in strict designation these simple, natural melodies do not require a rigid application of theoretical formulas.

Another two-measure phrase is selected:

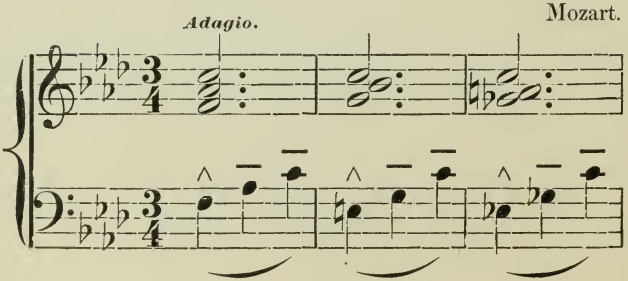
Ex. 16.



This is more smooth and flowing, and would require special treatment. But as far as mensural and rhythmic accents are considered, the application is very simple.

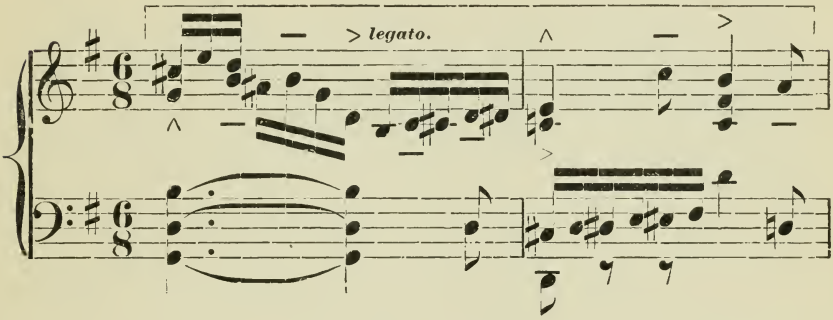
The next quotation illustrates a different phase of this subject. On account of the long-sustained tones in the treble it becomes necessary to apply mensural accentuation in the accompaniment below:

Ex. 17.



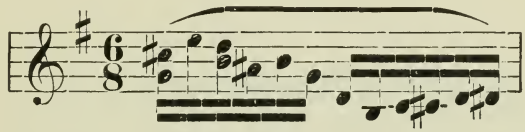
The dotted half-notes in Example 17 could not, at the beginning of a movement, indicate the kind of measure employed. Mensural accents are therefore essential. Also, when the theme is figurated or contains arabesk work, it becomes necessary to plainly outline the measure and the rhythm, thus :

Ex. 18. E. Nevin. Op. 13, V.



The seeming peculiarity in rhythmic arrangement was intended to indicate the notes for each hand ; in effect the order is perfectly regular :

Ex. 19.



Example 18 is the initial phrase of this barcarolle, and the listener's impression as to measure, rhythm, and movement remains indeterminate until these features shall have been fairly revealed by the performer. Hence the regular accents are more essential here than they are in the repetition of the phrase which immediately follows.

A number of additional illustrations are mentioned in connection with this chapter.

Moszkowski : "Spanish Dances," op. 12, prelude to No. I. Mensural accents. Preludes to III and IV, the same. Following the preludes, rhythmic accents take precedence. These dances are of medium difficulty. (Two or four hands.)

Mendelssohn's "Songs without Words": Prelude to I; mensural accents. Also the following: IV, introduction; VI, prelude; VII, IX, X, XII, XIII, XV (six measures), XVI, XVIII (very little accent in the prelude, and still less in the accompaniment after the rhythmic accent begins), XX, XXI, XXIII, XXIV, XXIX, XXXII, XXXIV (Spinning Song), XXXVII, XL, XLII, XLIII, XLVI.

Nearly all these instances are preludatory, and require mensural accentuation until the theme begins. The emphasis, however, must be light and not attract too much attention.

With exception of the preludes and intermezzi, rhythmic accent is to be applied.

CHAPTER III.

THE SLUR.

The common definition of Slur is, *a curved line drawn over two or three notes to indicate that they should be played smoothly.* Doctors H. Riemann and Carl Fuchs, in their Guide to the Art of Phrasing, give a different view: "The employment of the slur as a sign for legato is quite abandoned (*sic*), inasmuch, at least, as its presence neither necessitates legato nor excludes staccato. However, it is assumed that notes included under a slur are to be played *legato*, whenever staccato marks do not call for the contrary. . . . . Now, the *new* office of the slur is to indicate the articulation of the musical thought into its natural divisions—phrases."

The contradictions will be noticed, and indeed it is a contradictory subject. But the music itself must speak to us and aid us in the solution of all these problems.

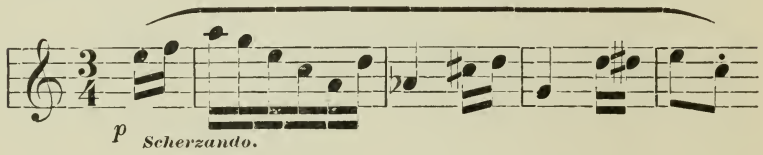
Here, as in other instances, it seems desirable to present the two phases of the subject separately: a practical, elementary illustration of the slur here, and a broader application in the latter part of the book. This will obviate the necessity for even seeming contradiction, which is always puzzling, if not detrimental, to the student.

The slur is a symbol of unity. It is not restricted as to length, but may embrace any number of notes. This fact tends to prove that the slur is intended, primarily, to signify that the notes encompassed by it form a division or subdivision of the music. The short slurs in Moszkowski's "Air de Ballet" (second period) indicate motive figures; the long slur in Saint-Saëns, op. 24, II, represents ascending and descending groups, which the composer wishes joined into a section. This signification the slur always has. Whether the notes beneath it are to be played legato or non-legato,

depends upon the character of the music; though usually the slur is a sign of connection as well as unity. Where the only intention is to indicate a phrase or a group, the bracket should be used, thus confining the slur to its original import of showing the number of notes to be connected, and where the connection ceases. Such will be the application in the major portion of this system.

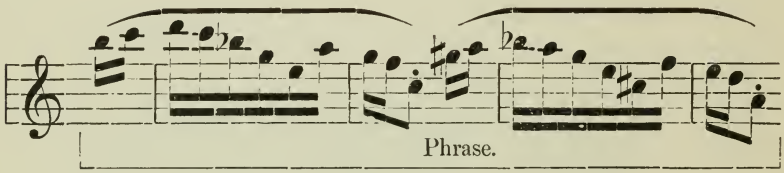
An excellent illustration, admitting no doubt as to the meaning, is here quoted from A. Loeschhorn, op. 101, I:

Ex. 20. (a).



This slur embraces the first phrase, which is to be played legato. C, at the end of the slur, is to be slightly disconnected. After repeating this phrase the next is divided into two semi-phrases. Hence the two separate slurs, as per Ex. b:

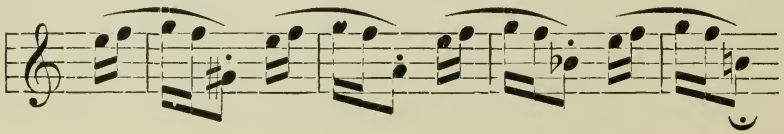
(b).



The notes within the first slur form an independent group; those within the second slur are a repetition in sequence of the first. The two groups are therefore separated, as indicated by staccato marks. The latter merely tend to relieve any doubt which might exist as to the last note of these slurs being disconnected.

The last phrase is subdivided into demi-semi-phrases, and these are slurred separately:

(c).



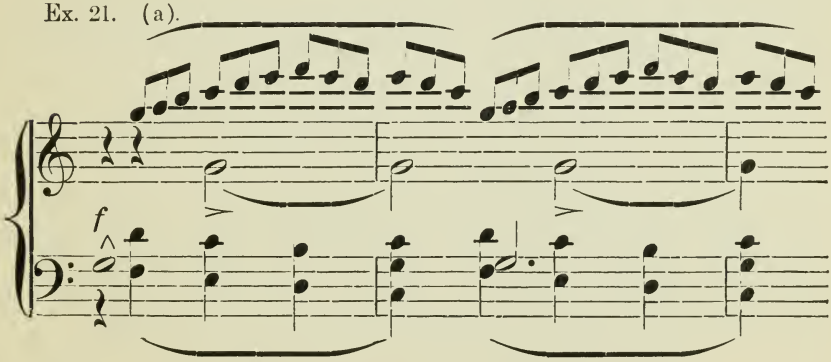
The melodic construction as well as the harmonic basis of these short motive groups demand a separating of one from the other in order to impress their individuality upon the listener. It should be observed that the last note of these slurred groups is in every instance a note of small value, naturally short. Therefore, in order to separate the groups the performer must employ a staccato touch at the end of each group where the slurs end.

Assuming that the slur indicates *legato*, it is argued (and has been published as a rule) that the end of a slur is a sign of *staccato*. This merely corroborates the old adage that "a little learning is dangerous." We may say that the termination of the slur shows the limit of connection, for so it does. But if the last note is long, we are not privileged to make it short. (This will be duly illustrated.)

And there is another "rule of phrasing" which needs considerable qualifying. It is this: That "the end of a slurred group or passage should be light." But if the terminating note falls upon the accented part of a measure, then the rule is invalidated and worthless. These points, as well as that other one in regard to the accented beginning, will be here illustrated.

A brief example is quoted from the finale to Mendelssohn's "Italian Symphony":

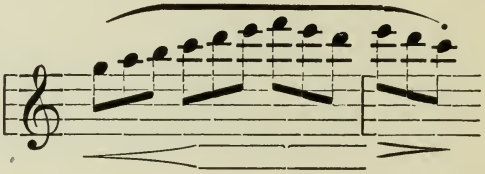
Ex. 21. (a).



The rhythmic groups are perfectly symmetrical, but they begin upon 2 and end upon 1. The slurs call attention to this fact. If the rhythmic arrangement can be impressed upon the listener by

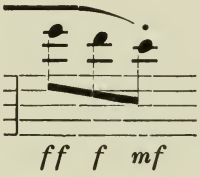
means of ordinary accentuation, then there will be no occasion for syncopated accents. The first group is isolated from what precedes, and since the passage is *forte* the beginning of the rhythmic group will naturally be marked. The last note at the end of each slur has so little time-value that its proper performance is equivalent to staccato. But this does not interfere with the mensural accent on the *first note* of the measure. In such instances the following interpre-

tation may be adopted : (b).



The last triplet, according to the dynamic symbol, is to be played

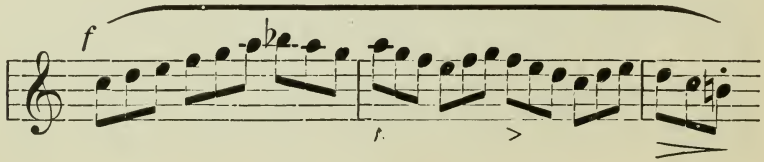
thus : (c).



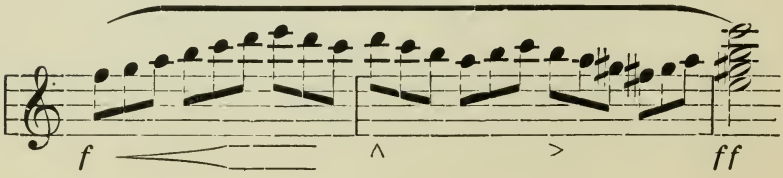
When performed by an orchestra, the second half of each measure is marked by the trumpets, and thus the mensural equilibrium is maintained even if the second beat should be unduly emphasized. See Ex. 21 (a).

Following this passage two larger groups appear :

Ex. 22. (a).



(b).

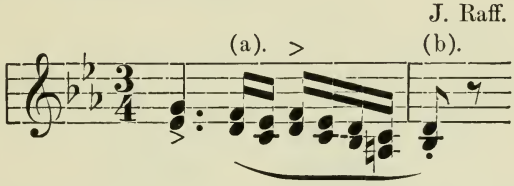


These rhythmic groups (a) and (b) correspond, and a slight separating of the tones serves to distinguish one from the other. Here, as before, the last note of group (a) is unaccented,—not because it terminates the slur, but because the last note of a triplet receives no emphasis. At the end of the second slur the composer marked the tutti chord *ff*.

Primarily, the slur itself has nothing to do with accent. Here, for instance, the slur means legato :

J. Raff.

Ex. 23.



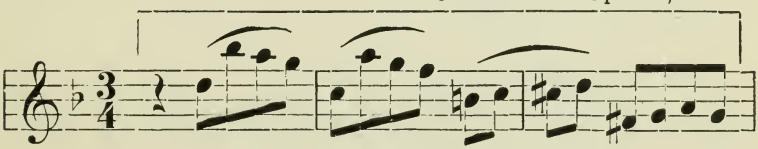
The notes above the slur at (a) are to be connected, and at (b) they are to be disconnected. But the curved line has no dynamic significance whatever. Observe, also, that the notes at (a) are unaccented, though the slur begins here. The accent following (indicated by the composer) is quite natural, since it occurs upon one of the regular beats.

The beginning of a motive or group may, in certain situations, require an accent; but it will not be so on account of the slur. The commencement of the slur merely shows the commencement of the group; if an accent is contemplated at that point, we must ascertain the cause from some other source,—surely not from the curved line above or below the notes.

In the next example the slurs direct attention to the symmetry of the melodic groups :

C. Reinecke. Op. 129, II.

Ex. 24.

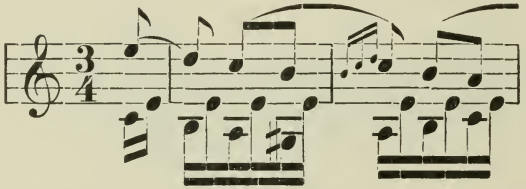


In performing this the pianist must determine whether the groups are to be indicated to the listener by means of disconnection or accent. The slurs will not afford the least assistance in arriving at a proper conclusion. The whole phrase might be slurred or the

curved line omitted altogether; the actual groups would still remain to be considered.

The careless manner in which slurs are sometimes placed frequently destroys the unity of a melodic figure by dividing it into two or more parts. This is the most serious objection to certain "methods of phrasing": They sacrifice the greater to the lesser effect. For instance, here:

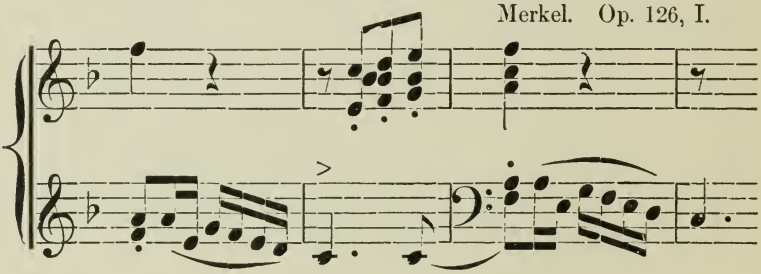
Mendelssohn. Op. 19, II.

Ex. 25.  (Riemann's phrasing.)

There is no good reason either in technics or esthetics for such hysterical interpretation.

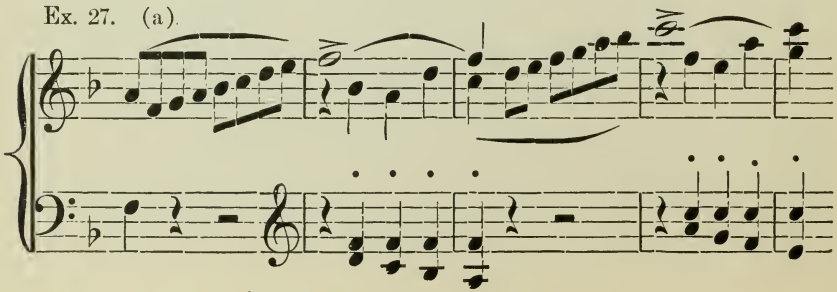
Errors like the following are of common occurrence, though some of these may have been perpetrated by the engraver:

Merkel. Op. 126, I.

Ex. 26. 

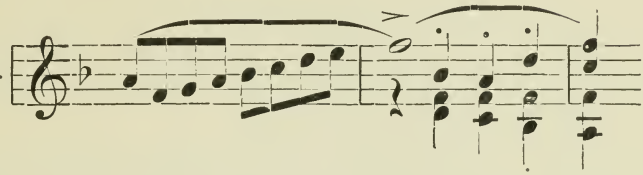
Evidently these slurs should have extended a little farther, since the scale passage ends on C, not on D. From the same opus a similar instance is taken:

Ex. 27. (a).



The first scale passage leads naturally to F, and there should be no disconnection before this end is reached. So with the next scale, which leads to C. In all such instances the following reading is recommended :

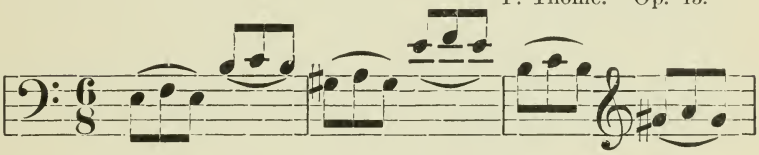
(b).



There are many examples (otherwise correct) which have a tendency to mislead the inexperienced in their attempts to apply the slur. For instance, this extract from a tarantella :

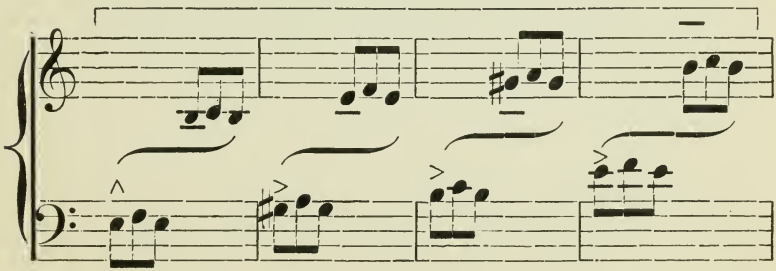
F. Thomé. Op. 43.

Ex. 28. (a).



The composer did not intend to indicate a separating of each group ; yet certain performers would so construe the short slurs. These merely show that each hand executes a triplet group. But the upturned and downturned stems are sufficient indications of the fact that both hands are employed alternately, and the design would be more clearly represented in this manner :

(b).



Each measure here represents a figure which is continued in sequence. The bracket (or a long slur above) continues until the figure changes, and represents about one-half of the entire cadenza.

An instance somewhat similar may be found at the close of Mr. Emil Liebling's Canzonetta, op. 26; but there the entire sixteen gruppetti are very properly slurred together as a series of short figures united.

The principal difficulty in applying the slur will consist in determining whether it was intended to indicate the connection and disconnection of tones, or merely to call attention to melodic or rhythmic divisions and subdivisions.

In connection with this lesson the following may be consulted:

Sonatina in *D*, Isidor Seiss, op. 8, I; Sonatinas, G. Merkel, op. 126, I and II; Sonatina in *C*, A. Loeschhorn, op. 101, I; Sonatina in *D*, J. Handrock (Th. Bohlmann's edition); Idylle, Wm. H. Sherwood, op. 5, II.

CHAPTER IV.

PUNCTUATION OF THE PHRASE, SECTION, AND PERIOD.

In this system a very broad distinction is made between Accent and Punctuation. Under different conditions both are employed to the same end—*i. e.*, the exposition of musical periods and their subdivisions.

That which pertains most directly to the organic construction of music, whether it be formal or fantastic, is indicated or expressed by rhythmic accent or by punctuation. This objective view must constantly be borne in mind, since these primary elements of expression are frequently forced beyond their legitimate sphere of action into the intangible realms of emotion and fancy.

Punctuation is here to be understood in its literal sense. In the majority of instances it will be employed to point the melodic or rhythmic divisions. Also, it will serve to modify the rhythmic accents; and frequently the punctuating mark may entirely obviate the necessity for emphasis when the latter quality is not desirable.

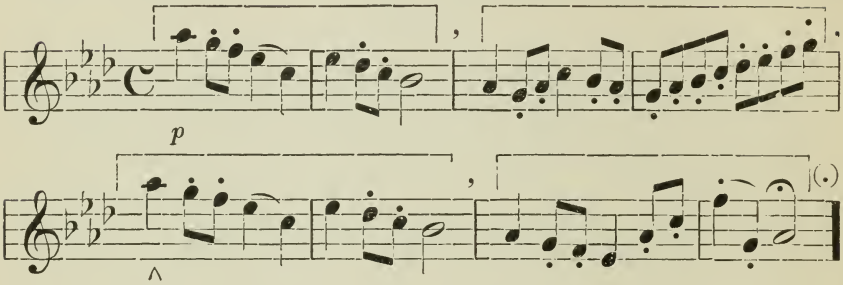
But the author would not like to affirm the statement, so often made during recent years, that the majority of phrases are to be separated from each other. We must, of course, determine upon the length of the phrases whenever the music contains these subdivisions; but we must also consider whether short punctuations are desirable or undesirable in certain instances. This will be illustrated in what follows.

As a preliminary demonstration let it be supposed that a complete period is selected for performance, and that this period contains four equal subdivisions, commonly called phrases. If each phrase is really a subdivision, if it corresponds to the metrical line of a poetic stanza, then a punctuation like the comma is to be expressed at these points, as in the following:

"In dreams I walk in pleasant ways,
By limpid streams in sunny dells,
Where peace abides and beauty dwells,
And splendors glow through happy days."

A corresponding musical period is now presented:

Ex. 29. Cabaletta. Th. Lack. Op. 83.

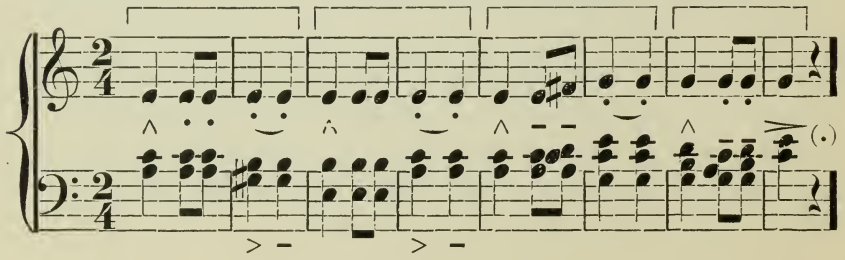


This, like the poetic stanza, falls naturally into equal subdivisions; so much so that very little care need be bestowed upon the phrase points. The commas are included merely to show the structural features of this period. With exception of the fermata the punctuations are not absolutely essential, because the style is mostly demi-staccato. Rhythmic accent is therefore much more important here, particularly at the beginning of the third phrase, after the staccato scale figure.

When the period has come to a satisfying close by means of a complete or perfect cadence, a brief pause is usually to be made upon the final tonic to represent a sense of completeness or repose.

Another simple period, somewhat different in style, is quoted:

Ex. 30. Allegretto, Seventh Symphony. Beethoven.



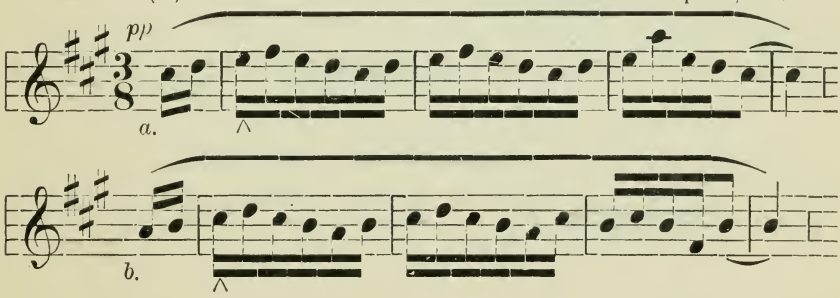
These short phrases are marked by the characteristic rhythm, which, by its uniformity, tends to reveal the outlines without the aid of further punctuation.

Phrases Beginning After the First Beat.—It may be stated as a general rule that phrases which begin upon 2 will end upon 1; those which begin upon 3 will end upon 2, and so on. This will apply to triple or quadruple measure. Such instances more frequently require some kind of punctuation than do those which begin upon the first of a measure. The latter are sufficiently indicated by means of the regular accentuation, as exemplified in Chapter II. Examples 20 and 22 afford further proof of this theory.

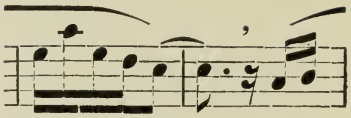
The rule that "beginnings of phrases should be accented" must be applied with cautious discrimination when these beginnings fall upon an unaccented part of a measure. We might, with as much reason, say to a reader, "the commencement of every sentence or clause must be accented." Whenever it seems desirable to apply the formula to music, the performer must have a care that the mensural equilibrium is not too greatly disturbed thereby. This will be illustrated in what follows.

Two four-measure phrases, beginning upon the last beat, are here quoted:

Ex. 31. (a). Moszkowski. Op. 12, III.



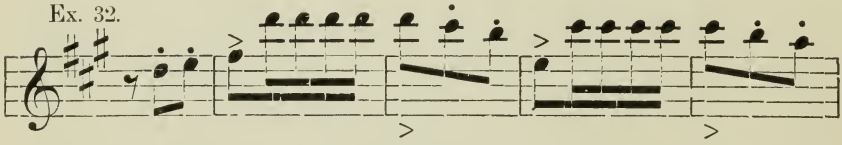
By raising the finger gently from the C♯ key on the second beat, immediately before *b*, the punctuation will be sufficiently expressed.

The effect will be like this : (b).  The

second phrase, ending on B, is to be treated in the same manner. The beginnings of these phrases require no accent to mark their advent. These two phrases are isolated and there can be no reasonable doubt as to their beginnings ; besides, they are marked *pianissimo.*

Farther on, where the phrase begins on the second eighth note, the composer distinctly reserves the accent for the first of the following measure :

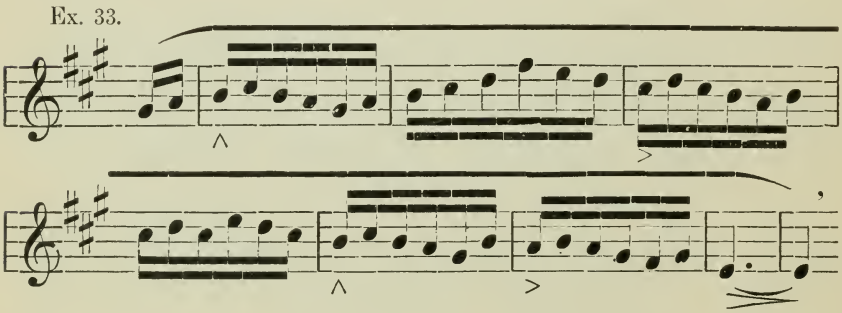
Ex. 32.



The mensural accents here are retained for all the semi-phrases, which begin staccato. Before taking leave of Ex. 31 it should be stated that sufficient accent is supplied by the accompaniment, which clearly defines the measure and movement.

The next eight measures are joined together by the composer into a section, and this requires special treatment :

Ex. 33.

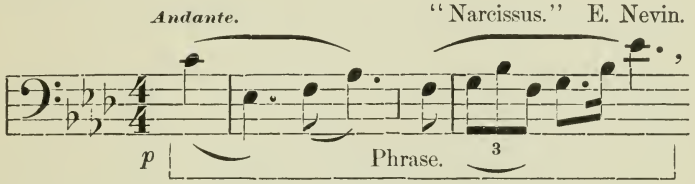


No punctuation is advisable before the close of the section ; in truth, it is distinctly forbidden by the composer, who is supreme judge in all such matters. But for the sake of symmetry we emphasize the first tone of the last two groups, ʌ. While it is true

that the separate phrases begin upon the last of a measure, it is also true that this feature disappears during the united section, and the following groups begin with the first of each measure. Therefore the normal accentuation is not disturbed, though this must be very light. The symmetrical construction of this charmingly characteristic dance, and the fact that the first sixteen measures are *pianissimo*, forbid the use of marked accentuation. In the repetition of this period the divisions and subdivisions are identical: two phrases of four measures each, and one united section of eight measures. Therefore the accents and punctuations occur in the same (corresponding) places.

The appearance of semi-phrases usually calls for some form of punctuation, because these small subdivisions are proof of the fact that the phrases contain two motives and are therefore of a dual character, thus:

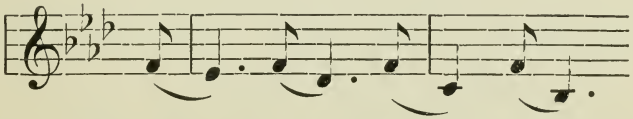
Ex. 34.



This phrase contains two semi-phrases. The separate slurs are to be considered as negative rather than as positive signs of disconnection. The melodic flow of sound must not be interrupted, and yet the two phases of the subject should be revealed. A non-legato style at | would be expressive and proper. The end of the phrase may be punctuated as with a comma, which is to be understood as more pointed than the non-legato sign, | .

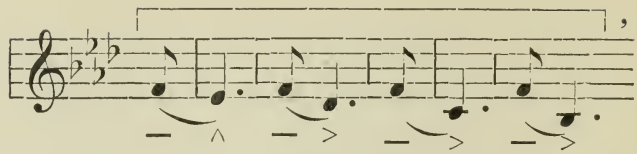
A peculiarity to be particularly noted occurs in the third phrase, thus:

Ex. 35. (a).



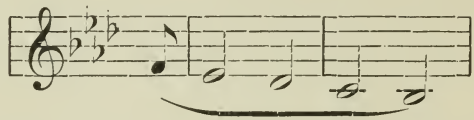
The principal aim should be to join the little rhythmic groups together, *à la portamento*, rather than to separate one from another. Perhaps the following indications would best represent the mood:

(b).



This tends to reveal more plainly the melodic outline:

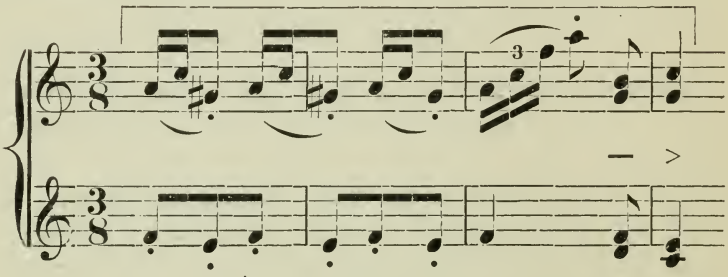
(c).



In every instance the first of the slurred couplets, F, is to be briefly sustained after the following key has been pressed down. This contributes, noticeably, to that peculiar *quasi portamento* effect which a singer or violinist would impart to this graceful and original theme. A gentle hand pressure from the wrist is employed in all such instances. No perceptible disconnection of the tones occurs until the end of the phrase (,) has been reached.

Much more pointed are the following demi-semi-phrases from M. Moszkowski's op. 12, I:

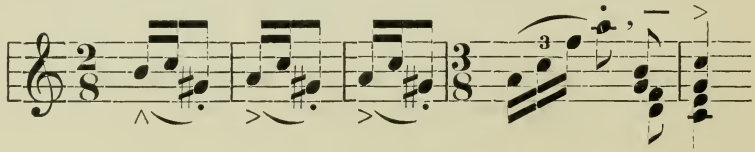
Ex. 36.
(a).



Staccato marks are included in addition to the short slurs; therefore the rhythmic groups are considerably isolated. The character of the music, however, is quite different from that of Ex. 34.

Observe that the triple-beat measure temporarily disappears, but is restored at the end of the phrase. The actual effect is like this:

(b).

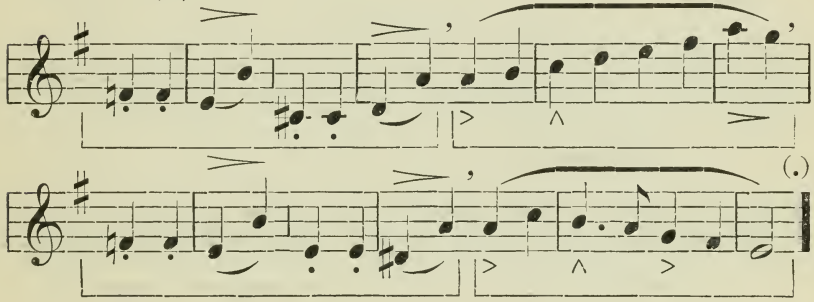


These metro-rhythmic contrasts tend to relieve the monotony of a uniform succession of beats, especially when the movement is not interfered with.

There is another rule (supplemental to the one regarding initial accent)—that the end of a phrase or slur must be light. But the direction regarding the phrase applies to isolated instances only. There is but one example (second phrase of 29) in this chapter to which the rule would properly apply. Where the last note of a phrase or group is of brief duration and occurs on the weak part of a measure, then the last note would be light. Hence the first four slurred groups in Ex. 36 (b) come within the jurisdiction of the rule. But the end of the phrase falls upon the first beat and is, therefore, accented.

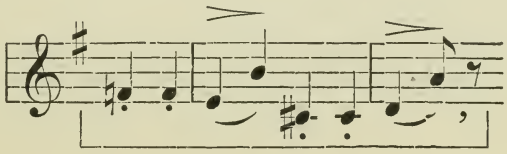
Furthermore, if this last note were immediately followed by another phrase, and if the two phrases required punctuating, then the last note under the slur would be played staccato. This is illustrated here :

Ex. 37. (a). Gavotte.

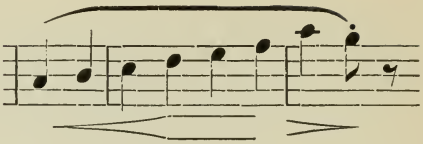


In order to separate these phrases one from another without retarding the movement, it is necessary to employ a light staccato touch at the points indicated by commas, thus :

(b).



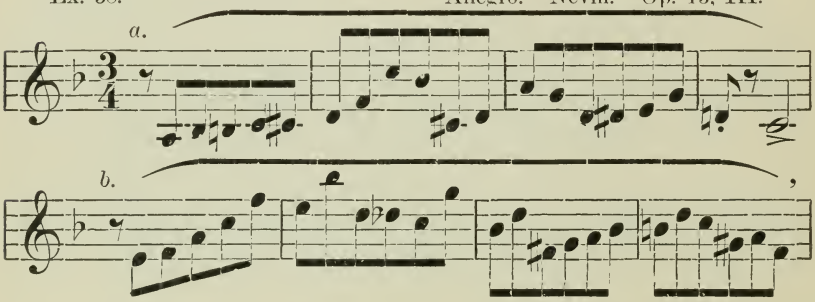
And still more so here: (c).



All these terminations fall upon the second beat, which receives but a slight emphasis even according to strict mensural accentuation. The end of the period is expressed by means of a brief pause while the tones diminish. Other instances, where the phrase terminations should be light and short, will be specified as they occur. But it is not advisable to deduce from these simple illustrations any guiding rules which would prove arbitrary and conflicting unless they were applied merely to parallel instances. We must, therefore, examine a great variety of examples in order to determine, eventually, how far a systematic mode of procedure may be carried.

Certain phrases are sufficiently punctuated by their manner of representation. For instance, here:

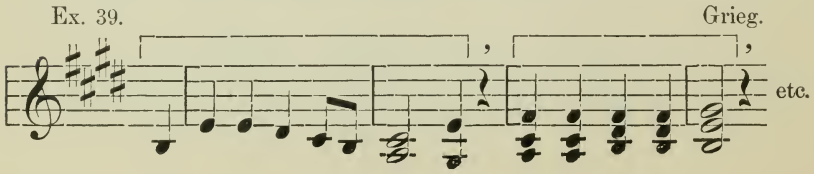
Ex. 38. Allegro. Nevin. Op. 13, III.



The eighth rest at the beginning of the second phrase, *b*, signifies silence, and this is a sufficient punctuation. The other phrases are similar.

This principle is illustrated differently in the next quotation:

Ex. 39. Grieg.

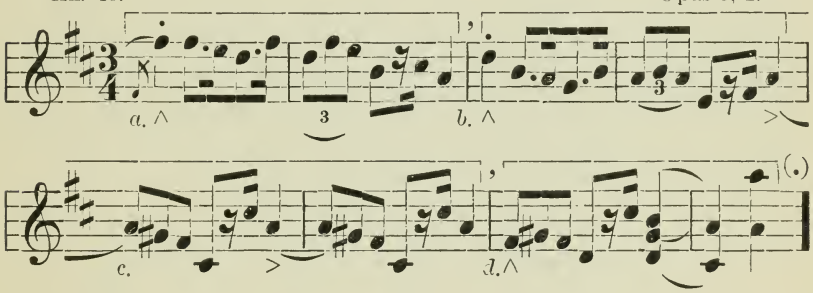


Also in the same composer's op. 3, III. In these instances the punctuating marks (rests) are supplied by the composer, and the pianist need not further concern himself on this point. But, unfortunately, creative artists are not always so particular in noting their scores, and hence there are many compositions in which necessary punctuating marks are not indicated. These we must supply. It also happens that phrase points are frequently prescribed by well-meaning but misguided annotators, where the composer did not intend any such interruption or disconnection. This seems to the author a more grievous error than to omit the punctuation altogether.

Attempts have been made to apply a semicolon at the end of sections; but this is unnecessary and unwarranted. Mattheson put forth this notion in the year 1737, and as a first attempt at practical analysis it was ingenious and plausible. But the actual instances to which this rule might apply are so exceptional as to render it valueless.

"The Humoreske," by Grieg, contains a peculiarity to be noted, though the period construction is regular:

Ex. 40. Opus 6, I.



At the end of the second phrase the last note is tied, and thus joined to the following, *c*. This necessarily excludes a punctuating mark and unites the two phrases, as shown by the connecting brackets and the tie. The main accent, therefore, falls to the accompaniment at *c*, as the secondary accents did in Ex. 17.

This manner of integrating two united phrases (partially exemplified in Ex. 33) may be compared to the longer sentence followed by the shorter one in this stanza:

"This morn there was frost on the meadow,
The trees are all shivering with fear,
The grass that was green on the hillside
Is dying, and with it the year."

The metrical arrangement is perfectly regular, but by means of a slightly extended sentence, from the third into the fourth line, the monotonous, rhyming cadence (so prevalent in verse of this kind) is avoided without marring either the sense or the euphony of the stanza. The conceit applies directly to musical phraseology.

PRACTICAL ILLUSTRATIONS.

Rondo, op. 47, I, Reinecke. In the principal theme punctuations are required at the end of sections (eight measures), but not for the first and third phrases. When the style becomes staccato, accent must be substituted for punctuation. Grieg, op. 6, I, rhythmic accentuation throughout; no pause at the end of periods. Op. 6, III, to be punctuated regularly. Op. 12, II, four-measure phrases; more accent than punctuation. Op. 12, III, punctuation indicated by rests. Op. 12, V, only the sections and periods are to be punctuated; accent must do the rest. Brief pauses apply to the periods ending in *F-sharp minor*. Op. 12, VI, the phrases are so well defined that no pointed punctuations are required to separate them. Non-legato will apply here. ' Pause before beginning the second subject in *D-minor*. Op. 12, VII, the periodizing' is regular. These pieces are in the easy and medium grades.

CHAPTER V.

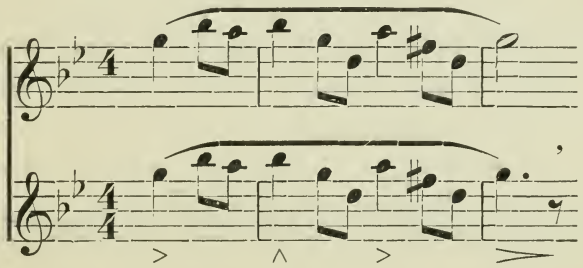
VARIOUS MODES OF PUNCTUATING AND PHRASING.

Following is the author's enumeration of the various methods and means of musical exposition as herein applied: 1. Mensural Accent. 2. Rhythmic Accent. 3. Staccato. 4. Demistaccato. 5. The Rest. 6. Diminuendo. 7. Rallentando. 8. Ritenuto, or Lento. 9. A Tempo. 10. The Fermata. (Tone-quality and parentheses also might be included, but they are treated in a separate manner subsequently.)

The first five of these points have been sufficiently explained for present purposes. The others will appear more plainly as we progress.

Where the last note at the end of a phrase is of considerable duration (as in the *G-minor* Gavotte by Bach) staccato can not be applied to it without sacrificing too much of the note-value. In such instances about one-fourth is subtracted from the value of the half-note as a means of punctuating the phrase, thus:

Ex. 41.

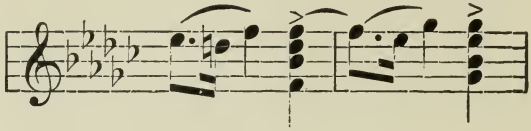


The actual effect is noted in the lower staff. Since the tones are not to be connected beyond that point where the slur terminates, it is evident that the last tone must be separated from what follows.

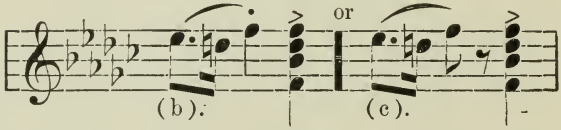
The interpolated eighth rest serves this purpose.* A staccato effect would not be proper in such instances, though it would in the following :

X. Scharwenka.

Ex. 42. (a).



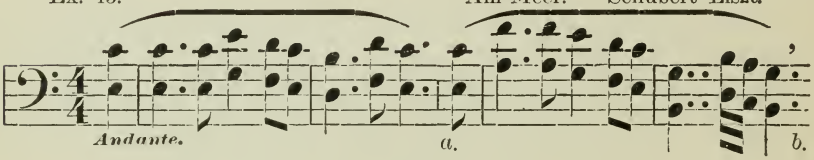
The end of the slur in these motive figures is plainly intended to be staccato, as though written like (b) or (c) :



These various modes of representation are usually synonymous in allegro movements, though considerable experience is required in order to properly apply them.

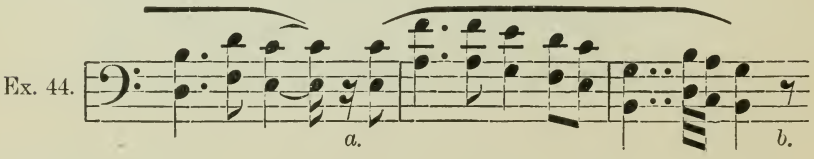
The next illustration is similar to Ex. 41 :

Ex. 43. "Am Meer." Schubert-Liszt.



The first phrase is to be very slightly punctuated at | . As the movement is slow, it will be sufficient to take ⅙ from the value of the dotted quarter-note. At the end of the second phrase, *b*, ⅓ of the 𝅗𝅥. may be subtracted by including an eighth rest. These punctuations are here illustrated :

Ex. 44.

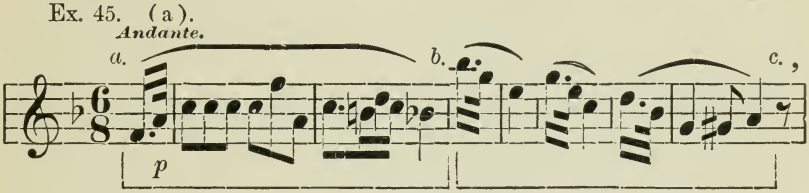


*The length or shortness of the rest depends somewhat upon the action of the dampers.

Care must be exercised in such instances not to approximate a staccato effect.

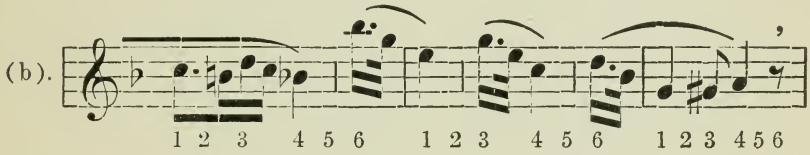
Music of a graceful, tender character requires that the terminating tones be quitted rather reluctantly, with but little disconnection in the midst of a period. A simple example is quoted from F. Kuhlau :

Ex. 45. (a).



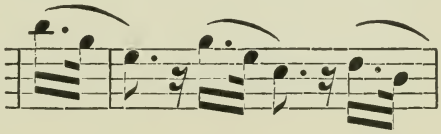
The second phrase, *b*, is subdivided into short motive groups, each of which requires a brief punctuating mark. At the end of the first slur the hand is to be gently raised exactly as the fifth eighth is counted. The other punctuations come upon the second and fifth counts of the measure. In these instances a small fraction is taken from the value of the punctuated notes. But if a rest follows, as at *c*, the note is to be given its full value and the hand is not raised until the sixth count. Both points are illustrated here :

(b).



The mark | shows where the hand is to be raised, but this must not be done abruptly, for only a slight disconnection is intended.

About like this : (c).

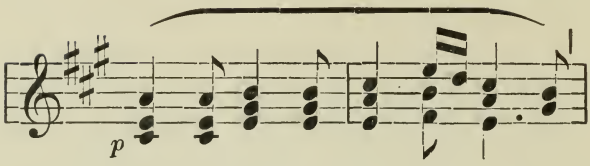


The L. H. part is to be treated in the same manner in this andante—*i. e.*, both hands should be raised simultaneously.

The manner of punctuating is similar here :

Andante. Mozart.

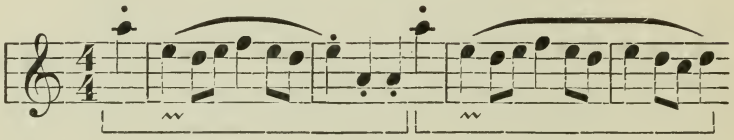
Ex. 46.



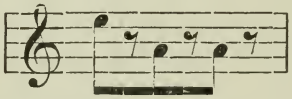
The incomplete cadence is to be very slightly disconnected from what follows. Not more than ¼ should be taken from the last eighth note at | .

A different condition prevails when the last notes of a phrase are staccato, as in this bourrée from Bach :

Ex. 47. (a).

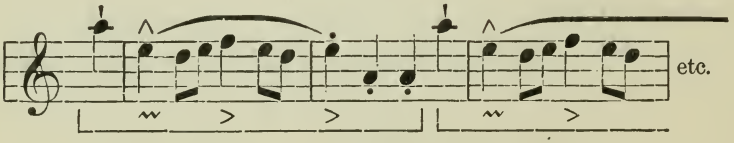


The first three notes in the second measure, being staccato, are played thus : (b).



Therefore it is evident that the method of punctuating applied to examples 44, 45, and 46 would be ineffectual in Ex. 47. Rhythmic accent here plays an important part. An emphatic staccato is applied to the melodic tones on the fourth beat of every alternate measure whenever it is desirable to indicate the regular subdivision, thus :

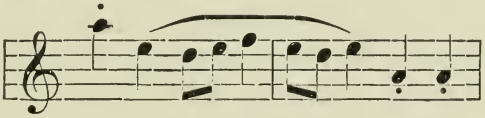
Ex. 48.



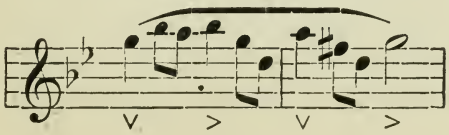
The phrases (included within brackets) are by this simple method plainly revealed to the listener, and the bourrée style is more strictly maintained.

A summary of the preceding is here included. 1. When the last tone of a phrase is of such duration as to forbid a pointed disconnection, the performer may subtract a fraction of its value

(⅓ to ⅙) as in examples 41, 43, 45. 2. Also, where the character of the music renders a staccato effect undesirable, the last tone of the phrase or group is left reluctantly,—only a slight disconnection being discernible: Ex. 46. 3. In lively music, when the last note of a phrase is of brief duration, the staccato is employed as a means of separating the rhythmic groups: Ex. 20, 21, 22, 23. 4. When disconnection is undesirable, an accent may be applied to the initial tone of certain motives or phrases. For instance, examples 17, 33, 40. 5. If the style is staccato (thus excluding the ordinary punctuation, or rendering it inoperative), the subdivisions are marked by means of rhythmic accentuation. Ex. 29, 30, and such pieces as the "Pizzicati" by Delibes. Also the following more difficult works require similar treatment: "La Campanella," Paganini-Liszt; "Le Tremolo," Gottschalk; "On the Prairie," L. Schytte; and the Staccato Etudes of Rubinstein, Max Vogrich, and Mme. Mazzucato-Young. 6. Phrases which commence after the first of the measure must not be so accented as to convey the impression that the initial note of a rhythmic group is likewise the initial note of a measure. In other words, an example like 48 must preserve its mensural and rhythmic qualities, because it is a peculiarity of the bourrée that it begins upon the fourth beat and ends upon the third. Therefore care must be exercised not to create an impression like this:

Ex. 49.  See Ex. 48.

The gavotte is still more liable to fall into this perverted mensural arrangement, and that is why the author urges a very discriminating application of the general rule that beginnings of phrases and rhythmic groups "should be accented." Professional performers frequently fall into this error, and the author has heard several essays at Bach's *G-minor* gavotte in this style:

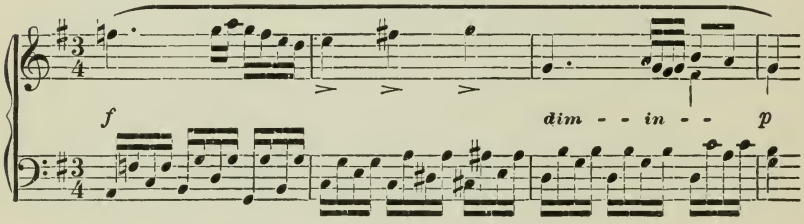
Ex. 50.  Compare this with Ex. 41.

CHAPTER VI.

VARIOUS MODES OF PUNCTUATING AND PHRASING—(Concluded).

Diminuendo.—One of the means employed to indicate the close of a period is *diminuendo.* From several similar instances the following is selected:

Ex. 51. Andante from Sonata XV. Mozart.



Under these circumstances no rallentando is made; the harmonic cadence and the *diminuendo* being sufficient to mark the close. Also see the theme and variations by von Weber, op. 7, "Vien' quá, Dorina bella," and the *B-flat* Impromptu by Schubert.

Rallentando.—In lyric music the ritardando is frequently introduced at the close of a period, especially at the end of a movement. The adagio in Beethoven's op. 2, I; the largo in op. 7; Chopin's "Berceuse"; "Träumerei," by Schumann, and the Tempo di Menuetto, by Ph. Scharwenka, are familiar instances. Also, Grieg, op. 6, II, measures 15 and 16.

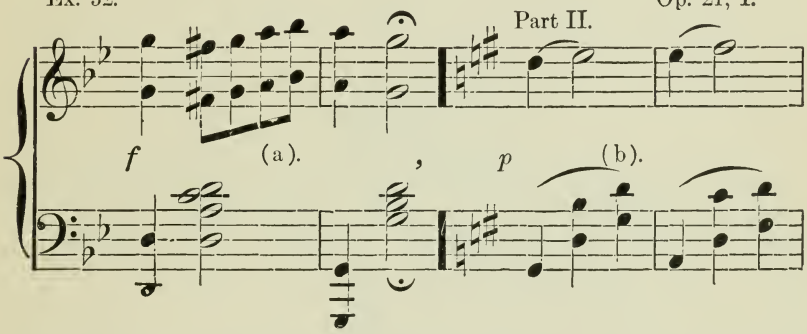
The words *á tempo* usually follow the rall. or rit. as a means of indicating the entrance of a new (or repeated) period.

Either diminuendo or rallentando is perfectly natural to the state of finality, or end accomplished, and frequently both are combined, as in Bendel's "Am Genfer See," op. 139, I, and the "Chanson sans paroles" by Tschaikowsky. However, it is not the present intention to formulate any theories concerning the application of

these *perdendosi* effects, though under certain headings they will be duly considered.

The Fermata.—Where a period is completely closed, or where it has no immediate connection with what follows, the fermata may be introduced. Thus, in Saint-Saëns' first *G-minor* Mazurka a pause may be applied to the last chord before the middle part in *G-major:*

Ex. 52. Op. 21, I.



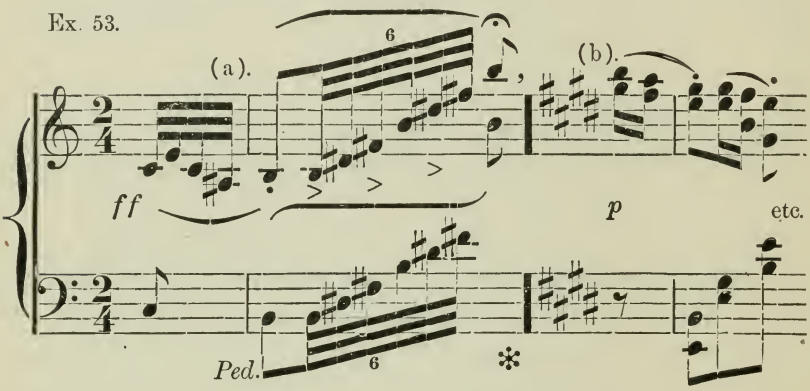
Though there is some affinity between parts I and II, yet the two strains, (a) and (b), are so apparently dissimilar that by introducing a pause on the *G-minor* chord we give a broader termination to that part, and thus prepare the hearer for the change of style, mode, and rhythm in part II which follows.

A more reposeful example of the use of pauses may be found in the little cradle song by Grieg, op. 38, I. The composer placed a fermata over the last note of almost every complete period. These tenuto signs indicate only a brief prolongation of the tones, excepting at the final close.

In vocal and violin music the fermata is still more effective. By thus sustaining the last tone, and allowing it to die away, a certain effect of finish and repose is produced which is usually very satisfying to the listener, even if not otherwise expressive. Indeed, the lack of this shows itself very unpleasantly in the singing of certain vocalists who, for want of sufficient breath, convey the impression that they are in a hurry to conclude the song,—like an acrobat who has performed a dangerous feat and rejoices when the agony is over!

Pauses are frequently included at the end of isolated arpeggio chord figures, either to represent the terminating point of a musical division or to give greater effect to an extended harmony. The Paganini Etude in *E*, transcribed by Schumann, op. 3, II, contains an instance. It occurs at the end of the passage immediately before the final recurrence of the main theme. Referring to this arpeggio chord Mr. Sternberg, in a foot-note, says : " A pause, just long enough to allow the reverberation of the instrument to die out, is necessary here." The example is quoted in order to show the intended effect :

Ex. 53.



The dominant chord continues to vibrate by means of open dampers, and when the sounds have nearly ceased the dampers are closed and the principal theme is resumed á tempo. The pause is particularly essential here, because the passage (a) has no immediate connection (excepting this dominant chord) with the principal theme which follows at (b). Also, the fermata gives greater effect to the brilliant chord figure.

While it is true that many instances similar to examples 52 and 53 might be quoted, the student must not prolong the value of notes unless some very good reason presents itself for so doing. For instance, no intermediate pauses should be introduced into Kirchner's Albumblätter, op. 7, excepting perhaps in the number IV. An air of repose and finality may, however, be imparted to the last chord in nearly all cases.

In the following extra selections the numbers refer to the summarized headings on pp. 44, 45, chapter v.

1. Guirlandes, B. Godard, op. 107, XI ; Valse in *A*, Dvořák, op. 54, I, (M). 2. Abends, J. Raff ; Am Meer, Schubert-Liszt. 3. Pierrette, C. Chaminade ; Papillon, Grieg, op. 43, I. 4. "If I were a Bird," Henselt, (D) ; Air de ballet, M. Moszkowski, op. 36, V (especially last part in *G-major*) ; "Murmuring Breeze," Jensen-Niemann. 5. Air de ballet, Moszkowski ; The Chase, Rheinberger. 6. Mazurka, Moszkowski, op. 38, III ; Morning Serenade, Henselt, op. 39. 7. Chopin, op. 37, II.

These are mostly of medium difficulty and can be had together in "Modern Musical Classics for the Piano."

The same volume may be utilized in illustrating the present chapter, thus : Serenade, Chaminade ; nearly all the periods are closed by means of diminuendo, and a few are marked "riten." and "rit." Ritardando, rather than ritenuto, is here indicated. Valse in *A-major*, Dvořák. Au Matin, B. Godard ; dim. and rall. accompany all the cadences. The diminuendo is sometimes indicated by the dynamic symbol, , which shows more plainly how far the diminish extends.

Numerous instances of the fermata may be found. See "lunga pausa" in the "Callirhoë," by Chaminade.

CHAPTER VII.

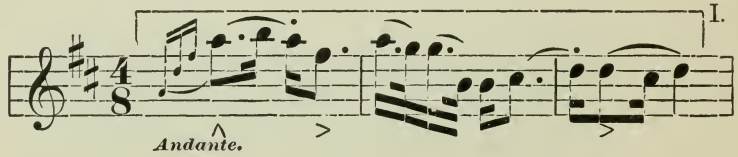
UNEVEN PHRASES AND SECTIONS.

Nearly all composers have felt the necessity for avoiding the monotonous recurrence of regular rhythms by introducing uneven phrases, changes of measure, reversed accents, etc. The former will be treated here.

As a general rule, phrases are even and contain two or four measures. But there are many instances of three-measure phrases. Subdivisions of this unequal character are less natural, and, therefore, they should be clearly defined by the performer. The listener can not be supposed to entertain a preconceived idea of their existence, nor to anticipate them, as he does equal phrases.

Hungarian music affords the greatest number of uneven rhythms, —so much so that to Saxon and Anglo-Saxon ears the effect is sometimes equivocal, if not disappointing. A few quotations are taken from Peters' "Czardas Album," No. 1487. The first three phrases in I are irregular. The fourth phrase, beginning *ff*, is extended to four measures. Then there is a phrase of three measures and another of four. So far as the performer is concerned, his chief merit will consist in discovering these disproportionate groups; their treatment presents no serious difficulty. The initial phrase is this:

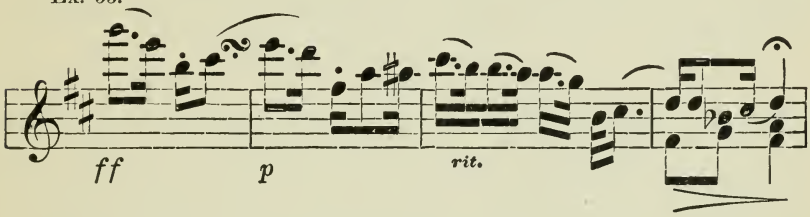
Ex. 54.



The principal accent is to be reserved for the commencement of each phrase, at least until the rhythmical peculiarity has been impressed upon the listener. The three measures constituting the phrase must be considered as a unit—as something thus far complete in itself. The unity must, therefore, be preserved by means

of a continuous and connected performance. The third measure may be slightly retarded, or a brief pause made on the quarter-note, D. The second phrase is similar. So is the third, in length and in rhythm. Here a longer pause is to be observed. The four-measure phrase is easily managed because it leads naturally to the tonic cadence:

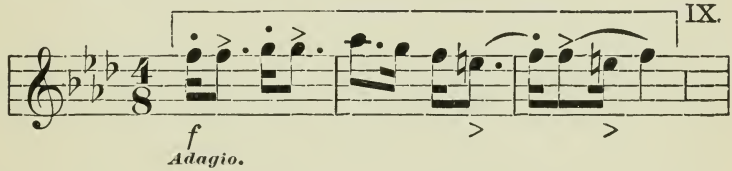
Ex. 55.



The second section, consisting of an uneven and an even phrase, is then repeated, and the *lassu* closes.

One more quotation from this album is presented:

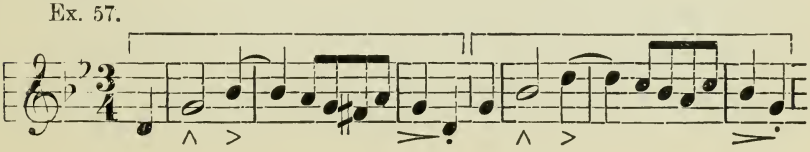
Ex. 56.



The slur in the second measure (not included in the original) is important, because it helps to join the three measures together into a typical group. In similar manner the *b-natural* must be joined to its resolution, *c*, in the second phrase. All the groups in this adagio (*lassu*) are uneven. There are other disproportionate phrases among these czárdas, and it would be well for the student to discover and mark these instances.

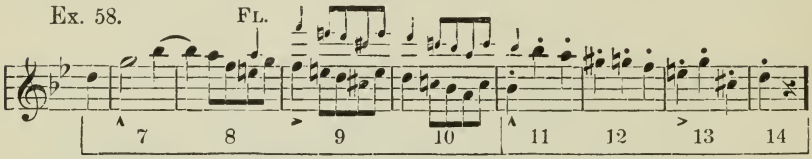
The minuet in Mozart's great *G-minor* symphony contains some instructive examples of unequal phrases. The first section is presented:

Ex. 57.



A slight but animated staccato applied to the end of each phrase serves as punctuation of these three-measure subdivisions, though the accents also are important.

This is followed by an eight-measure section, thus:



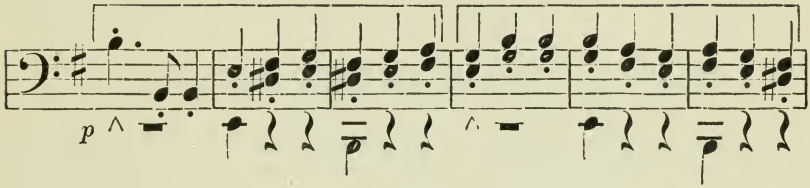
The first phrase here is divided into two semi-phrases. The accent at 9 is, therefore, slightly more pronounced than it is at 10. This is verified by the full score, where we see that the flutes enter on the last of measure 8, thus making the phrases and semi-phrases even. A primary accent falls upon the first note at 11, which is an ending and a beginning. After thus marking the commencement of the last phrase the principal difficulty will disappear, because the cadence is so natural that it carries its own conclusion. The difference between the first section of six measures and the second section of eight is scarcely perceptible (when properly performed), so artistic and spontaneous is the conception. The even phrase runs into a free sequence descending (8, 9, 10), which counteracts the influence of the preceding three-measure groups. The last section also is modulatory, and this, added to the sequence, compels us to follow its wayward course by diverting our attention from the previous rhythmic formula. Being unable to forecast the result, we willingly leave that to the genius of the composer. Almost the entire minuet is composed of uneven phrases; but the principal difficulty consists in outlining the *even* phrases.

An even phrase may be made uneven by introducing an echo. Such instances are easily apprehended. In "Florian's Song," by Godard, an uneven phrase becomes even by means of an echo in the accompaniment. In these and all similar instances the echo belongs to the preceding, not to the following, phrase.

In the Scherzo of Beethoven's last symphony there is a division in which all the phrases are irregular. To guard against the

possibility of misinterpretation, these are marked at the beginning: "Ritmo di tre battute." With this understanding, the passage is easily managed, thus:

Ex. 59.



To facilitate further study of this subject the following list is subjoined. "Czardas," by Jos. Löw, (E); Minuet, from Haydn's "Oxford Symphony," (M); Turkish March, from "The Ruins of Athens," by Beethoven, (M), arranged by Rubinstein, (D). Also the Scherzo of Madame Clara Schumann, op. 15, IV, (MD). The sections contain five and seven measures. With exception of the initial period (which occurs several times) the other periods contain four-measure phrases. These instances should be sought out by the student, with the understanding that a correct performance of the music in which they occur is not possible until the melodic and rhythmic subdivisions are thoroughly comprehended.

CHAPTER VIII.

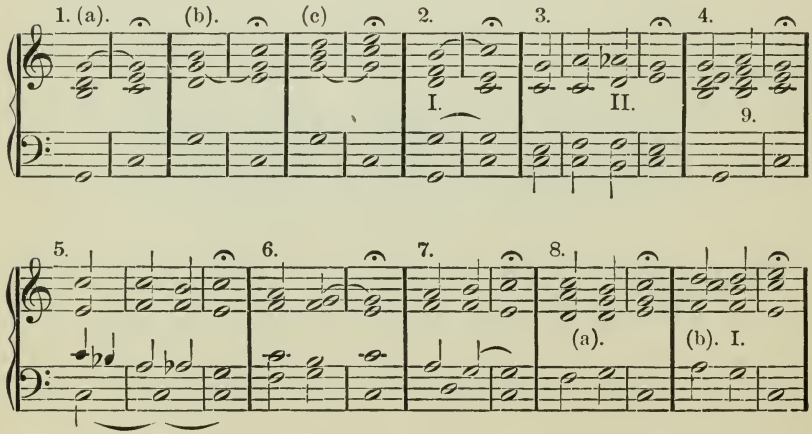
MELODIC AND HARMONIC CADENCES.

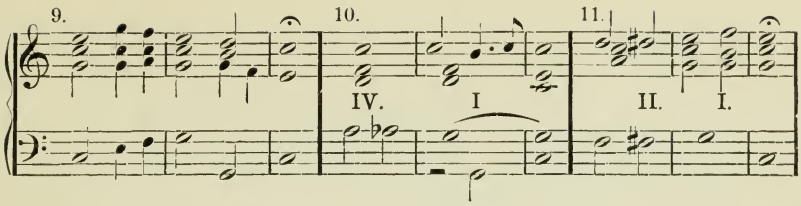
A musical period can not be regarded as finished without the aid of an authentic cadence, in some of its forms. In the analysis of a musical structure it therefore becomes necessary to understand the most important harmonic cadences. These necessarily include melodic cadence, since harmony without melody (even in common chord progressions) is not possible.

Certain melodic and rhythmic conditions must be complied with before an air or theme can come to a satisfactory conclusion. We do not expect a cadence until four phrases (eight or sixteen measures) have transpired, or until the theme has run its natural course. This is, of course, a primary statement of the case.

As a general rule, the melody part is so influenced by its chord accompaniment that we will be obliged to take cognizance of the harmonic effect. To this end the principal final cadences are presented in notation:

Ex. 60.

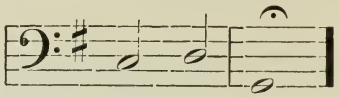




1. Simple forms of authentic cadence; a, b, and c are to be considered as harmonically identical. 2. Same, with the minor 7th added. This tone, resolving down to the third of the tonic while the leading note ascends to the tonic, is a more positive form of this cadence. 3. Diminished 7th chord (II) used here in place of the dominant 7th. It belongs more particularly to the minor mode, since its tones are found in the harmonic minor scale; but composers sometimes use it in a major key, as here. This is rather more serious than No. 2. Observe that the diminished chord at 3 contains the two principal elements of an essential discord (4 and 7 of any key), and that the minor 6th resolving down a half-step also assists in perfecting the close. 4. The dominant major 9th is here used. It does not add any strength to the cadence, but may be classed among the final endings. 5. Similar to 3, but founded upon a pedal-note. 6. The dominant or dominant 7th chord preceded by that of the subdominant (or any combination which has the effect of a subdominant harmony) constitutes a complete cadence,—*i. e.*, it embraces every tone in a given scale. This close is, accordingly, still more conclusive and final. The classic composers, from Corelli to Mozart, used it in nearly all their final endings. 7. Relative minor of the subdominant substituted for the latter. 8. (a) A secondary 7th chord as subdominant here precedes the dominant. A similar effect is produced at (b). 9. A simple form of perfect cadence. The second inversion of the tonic chord (2) gives more smoothness to the progressions. Otherwise it is the same as 6. 10. This is a complete cadence with the addition of a chromatic passing tone, suspension, and anticipation. 11. Another kind of perfect cadence, using the passing diminished 7th chord after the subdominant.

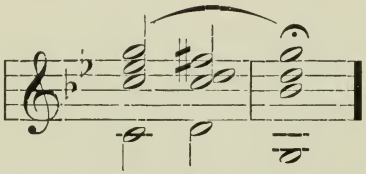
Final Cadences in Minor.—The fundamentals in all such har-

monic formulas as 1, 2, 4, 6, 8 are identical in the minor mode. For example, the foundation of a complete close in *G-major* or *G-minor* would be : Ex. 61.



The key-tone here is completely established as that of *G;* the mode would depend upon the prevailing tonality, or upon the fancy of the composer. In *G-minor* the close would be like this :

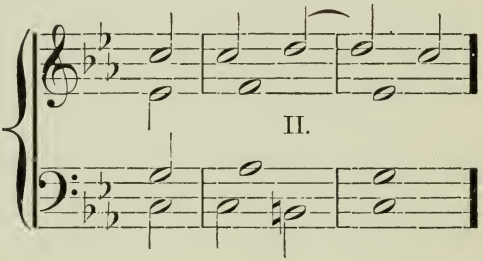
Ex. 62.



In *G-major* the subdominant and tonic would naturally be major chords, as they are minor here ; the dominant 7th chord is the same in both instances.

The diminished 7th chord is a product of the minor scale :

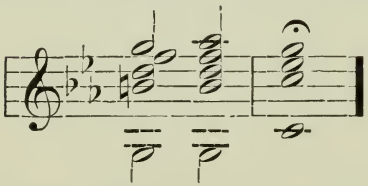
Ex. 63.



This is a complete cadence. See No. 3 in Ex. 60.

In a minor key the dominant 9th is naturally small :

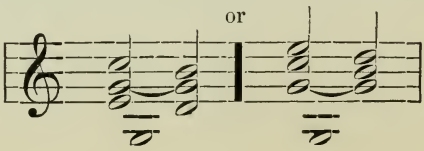
Ex. 64.



Compare this with 4.

Incomplete (Half) Cadence.—This reverses the order of an authentic close :

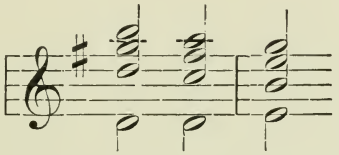
Ex. 65.



The dominant here follows tonic, and the effect is necessarily incomplete,—something else must follow. It is the same in minor, and wherever the last chord is recognized as dominant. (The application of these will appear later.)

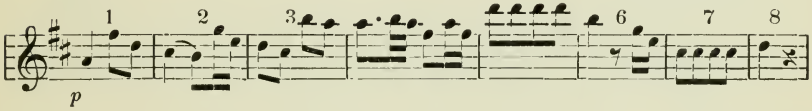
Avoided Cadence.—If, when a period is expected to close, the dominant 7th is followed by any other than the tonic chord, an avoided or deceptive cadence results, thus:

Ex. 66.



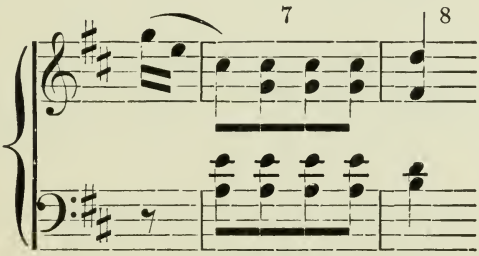
At the close of a section this would serve to prolong the period beyond its natural length, and therefore to postpone the point of repose. This is illustrated in the following excerpt from Mozart:

Ex. 67. Fantaisie in D.



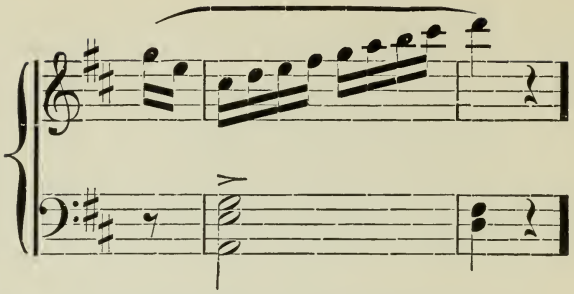
Melodically the period closes at 8 on the tonic; but Mozart intended to repeat the period, and therefore he did not write a regular close here:

Ex. 68.



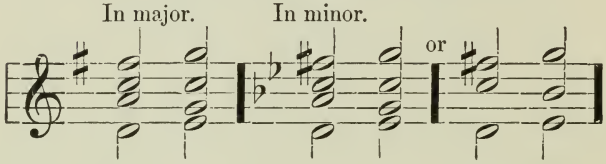
The *B-minor* chord being substituted for that of *D-major* constitutes an avoided cadence, and from this we know that the end is not yet. In the repetition of this period there is a complete cadence ending on the tonic:

Ex. 69.



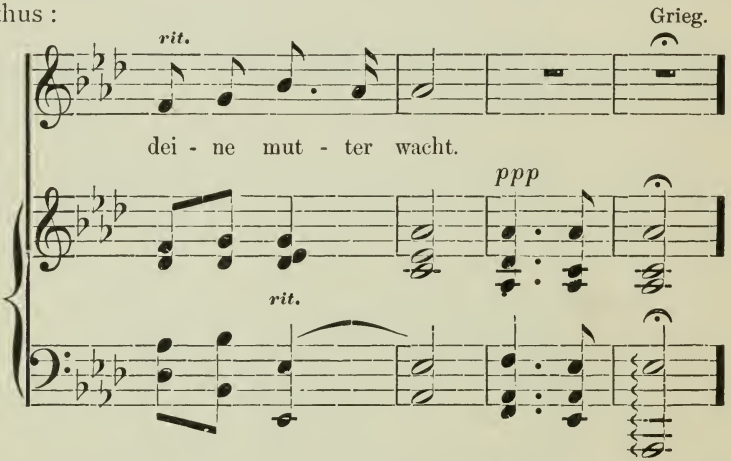
A few other forms of the avoided close are presented:

Ex. 70.



After-cadence.—After a movement has ended, the composer sometimes adds the subdominant harmony followed by that of the tonic, thus:

Ex. 71.



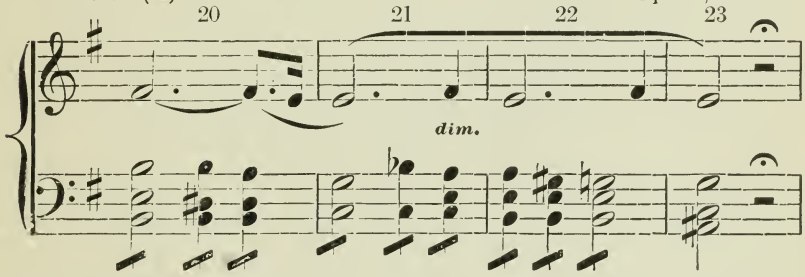
The after-cadence here forms a brief postlude to the song, and this example is especially selected because the esthetic application is similar in instrumental music. The after-cadence (known as the "Amen" in sacred vocal music) is mild and somewhat retrogressive in its tendency, and usually is played *ad libitum.*

These various harmonic cadences have a determining effect upon period-construction and frequently influence the performance to a

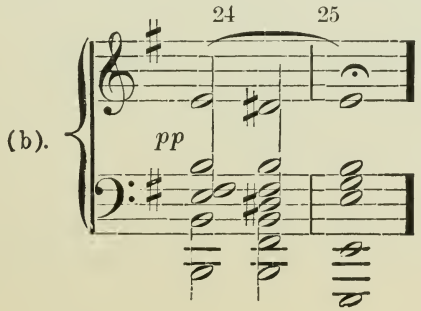
considerable extent. It is, therefore, absolutely essential for the performer to be familiar with these cadences in all major and minor keys, and to know the application and significance of the more important harmonic closes. To this end it is recommended that examples 60, 66, and 71 be transposed at the piano or organ into various major keys. Then the minor cadences should be treated similarly. The practical benefits which result from this theoretical work can scarcely be overrated.

One of the most remarkable short examples, illustrative of this subject, is the Prelude IV, by Chopin. All the cadences are avoided, either melodically or harmonically, until the final ending in *E-minor*. We are led to expect a close at several points, but in each instance the hope is unfulfilled. The longing mood continues unsatisfied and unresolved. Finally, when the melody makes an apparent cadence on *E-minor* (measure 21), the harmony avoids the tonic close and passes to *C-major*, thus :

Ex. 72. (a) Op. 28, IV.



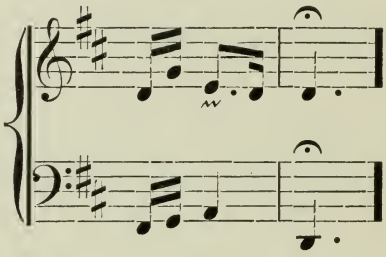
These avoided and deceptive cadences here not only prolong the periods, but serve a higher purpose in supplying the shadows to a picture in which never a glint of sunshine penetrates the gloom. The only authentic cadence occurs at the very close, thus :



It must be understood, with regard to the authentic, complete, and perfect cadences, that their most important application is at the end of a period or a form. It is solely by means of harmonic cadence, either expressed or implied, that periods are terminated or prolonged. In order to completely close a period the composer must employ the dominating harmony, or some principal discord, unless the melodic cadence is sufficiently determinate to suggest some of these. The incomplete, avoided, deceptive, and after-cadences each have their special application.

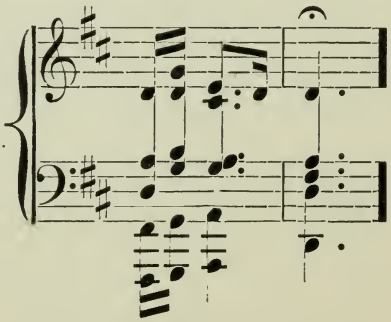
In full harmony the cadence is more easily recognized than it is where the parts are few in number. In the latter instance a knowledge of chord representation is presupposed, since a single note may be intended to suggest a full chord. The Bach "Inventions" illustrate this:

Ex. 73.
(a).



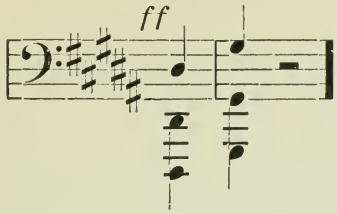
A complete cadence in *D* is here plainly outlined. In full harmony it would be thus represented:

(b).



"Invention" IV is similar, and without exception the dominant will be found in the bass immediately before the final tonic.

Chopin ended his *G-sharp-minor* "Prelude" without chords, thus: Ex. 74.



The impelling force of dominant is such that this implied authentic cadence is entirely satisfactory; the ear experiences no difficulty in comprehending the full harmonies of dominant and tonic. Hence the final closes in Bach's "Two-part Inventions" are satisfactory, because there is a melodic cadence above and a harmonic cadence below by means of the fundamentals. The latter are nearly always suggestive of subdominant, dominant, and tonic.

The points where periods are closed or extended are usually determined by the harmony, and these cadences are of the highest importance in their influence upon punctuation, accent, and style.*

The following works are recommended by way of elucidation: Bach's "Two-part Inventions," IV and X. Avoided and final cadences occur at the close of each; the former were introduced with the sole object of prolonging the final close.

In the first Scherzo, by Madame Clara Schumann, op. 10, (D), no cadence occurs until the 15th measure, and this is the beginning of the principal theme. Therefore, the introduction ends (according to the harmonic cadence) simultaneously with the beginning of the Scherzo proper. No completely closed period appears before measure 43. "Minuet," Beethoven, op. 31, III; the principal strain is repeated, and each time the cadence is incomplete—thus forbidding a full close. The second period, also, is repeated, but here there are complete cadences. The first period of part II terminates with an implied complete cadence. The second period ends with a perfect close. A. Holländer, "Concert March," op. 39, I, (D). Authentic and complete cadences; also, after-cadence in part I.

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* Seventeen different species of harmonic cadence are illustrated in the author's "Analytical Harmony."

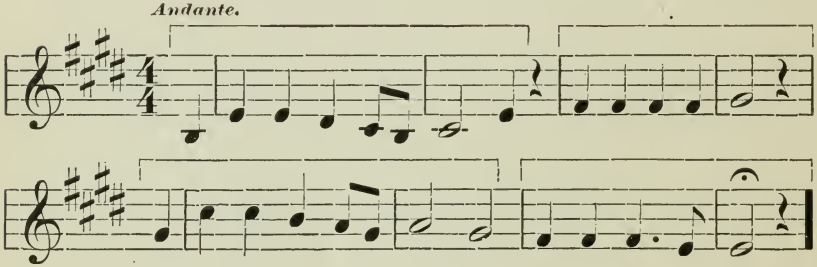
CHAPTER IX.

PERIODS: REGULAR; CURTAILED.

Regular Period.—Here it becomes necessary to inquire more specifically what constitutes a musical period, and how may it be distinguished?

In simple music the periods comprise eight (or sixteen) measures and are concluded by means of an authentic, complete, or perfect cadence. This agrees with the strict designation of period, as a close or a complete strain. The principal period of "The Watchman's Song" is quoted:

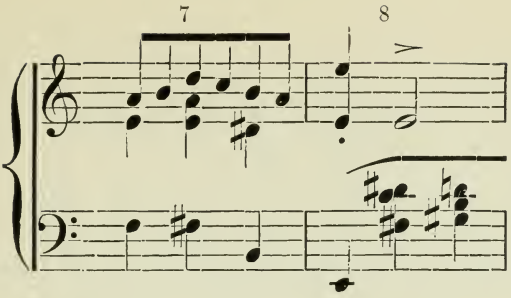
Ex. 75. Grieg. Op. 12, III.



This is very simple and natural. The second period is equally regular and, like this, closes with a complete harmonic cadence.

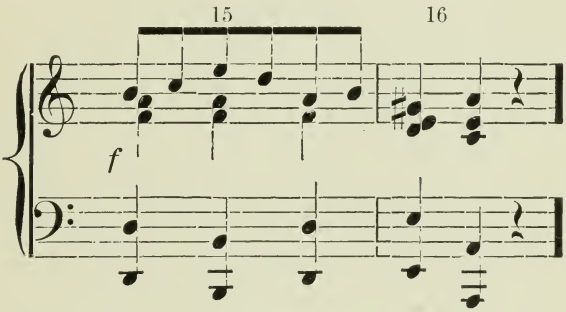
Where the period is repeated (either with or without alteration), composers frequently make the first cadence incomplete, so as to join the entire sixteen (thirty-two) measures into one complete strain. The op. 6, II, is in this style. The first ending, on the dominant, is harmonically incomplete, thus:

Ex. 76.



This leads to the repetition of this period in *A-minor*, at the end of which a more complete cadence occurs:

Ex. 77.

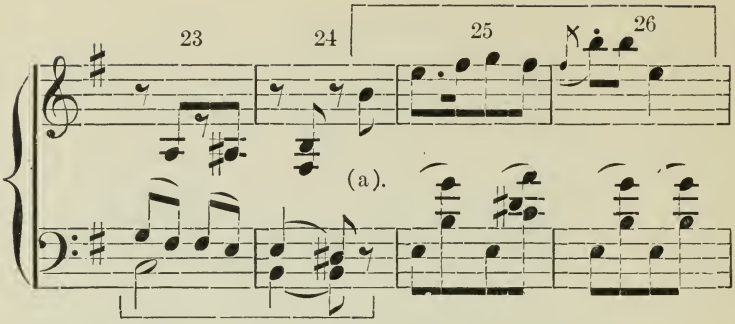


According to synthetic melody construction, the first eight measures comprise a short period of four phrases; but, as the composer intends to repeat this, he leaves the first cadence (Ex. 76) somewhat indeterminate and joins it to the following. Then, after the strain has been repeated, the cadence is perfected and we hear a regular full close in *A-minor*.

The performer must carry this idea into effect, and not give an impression of completeness to measure 8, but continue uninterruptedly to the more final close at 16.

In the same composer's op. 12, VII, the cadences are similar. The second period (in *G*) does not end with its fourth phrase, but proceeds continuously to the repetition. Even this repeated period of 16 measures does not terminate harmonically, but by means of an incomplete ("half") cadence it leads naturally to the return of the main theme in tonic minor (a):

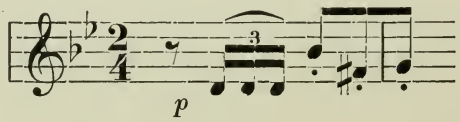
Ex. 78.



Measures 23, 24, form the last phrase of the repeated period beginning in *G*. The incomplete cadence here serves to unite the two strains. Therefore the periods at 16, 24, 40, and 48 should be implied, but not expressed. Hence an important distinction is to be made between melodic and harmonic cadence, for the latter colors and otherwise modifies the former to a considerable degree.

The "Air de Ballet" by M. Moszkowski presents several interesting features for analysis. The first period of eight measures has no harmonic cadence, and therefore continues uninterruptedly beyond this point. But the second period begins unmistakably upon the 9th measure, and this must be indicated by the performer without regard to the completeness or incompleteness of what precedes. These seeming contradictions between theory and practice continually present themselves to students who attempt to analyze musical construction. But by understanding certain principles and observing certain distinctions the problem will finally be solved. Theoretically, the musical period may be said to embrace the melodic embodiment of a theme—an entire strain. It is the natural development of a motive to some satisfactory, if not logical, conclusion, as,

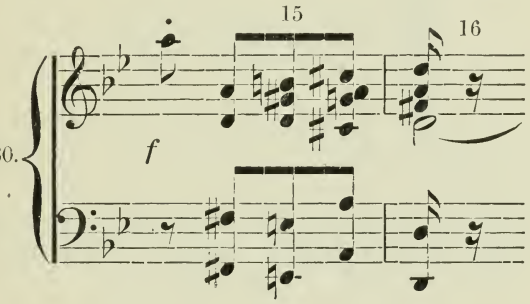
Ex. 79.



for example, in the "Air de Ballet" under notice. The motive is continued in melodic development during eight measures, and then a second period begins. Therefore the first period (without regard

to mensural proportion or harmonic cadence) forms an independent strain according to outline analysis. The first eight measures comprise all that the composer chose to say upon this phase of the subject. But if we examine this period harmonically, it will appear that no cadence is included in the last phrase; and therefore there is no close, no point of repose, at the end of this melodic division of the work. Hence the conclusion is quite logical that the music proceeds without interruption (*á tempo*), except that the second period must be duly marked in order to indicate its advent. This second period (a development of the rhythmic feature of the motive) ends with a complete cadence on the 16th measure:

Ex. 80.

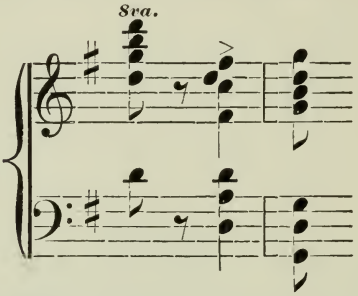


Here the composer says "rit.," and the accompaniment makes a natural return to the first strain marked *á tempo*. According to the strict signification of period, as it is to be applied by the performer, this cadence (15 and 16) presents the first instance of complete period. This view is confirmed by the composer's own explicit directions. The two strains following (similar to the first sixteen measures) have no harmonic cadences, and consequently they are incomplete periods. The second of these is joined without interruption to the second theme, in *G-major*, which must be duly marked at its commencement. And every independent strain, whether separated from or connected with its antecedent, must be plainly indicated by means of accent, or some noticeable alteration of the movement—usually *á tempo*.

The second part continues (with only a brief cadence at 40) as far as measure 53, where there is a pause after the pedal-note discord in order to separate the preceding from the *ad lib.* cadenza.

Then the first part recurs as before, and is joined to a brilliant termination in *G-major*. The first period of this is regular in construction, though continuous and uninterrupted save by accent. The repetition of this, beginning an octave higher, modulates freely and partakes of the character of passage-work. There is no cadence and no period until we come to this:

Ex. 81.

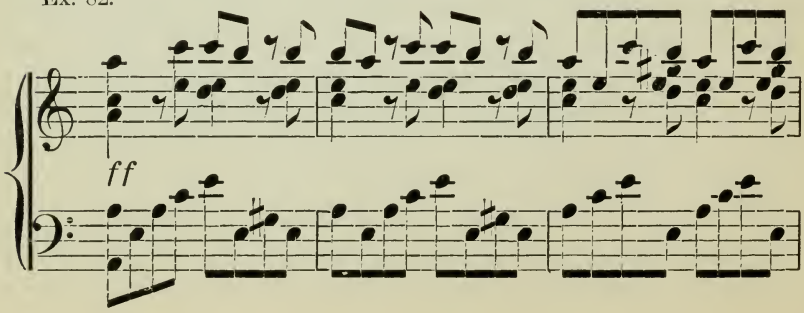


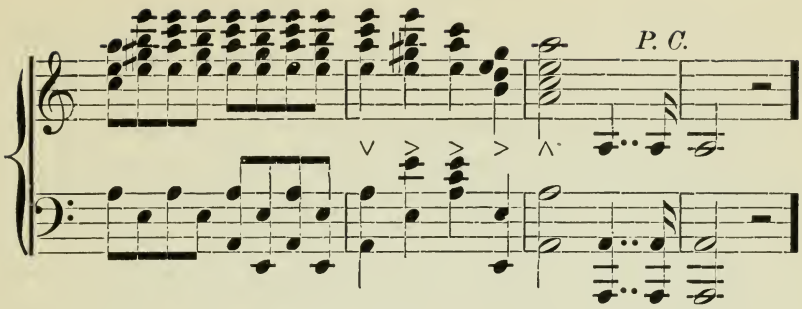
Then there is a continuous strain of twenty-four measures, ending on *G*. The remaining fifteen measures form a stretto, without intervening cadence.

Other illustrations, tending toward a more thorough understanding of this misapprehended subject, will appear farther on. Therefore may we proceed with the consideration of—

Curtailed Period.—This is not of frequent occurrence in modern music, excepting in strettos and other final passages. There are, however, a number of instances, and some of these are rather difficult of management. Where the curtailed period closes a movement, it presents no obstacle, because irregularity of construction is here in order. The final tutti in the first allegro of Hummel's *A-minor* Concerto, op. 85, is quoted:

Ex. 82.

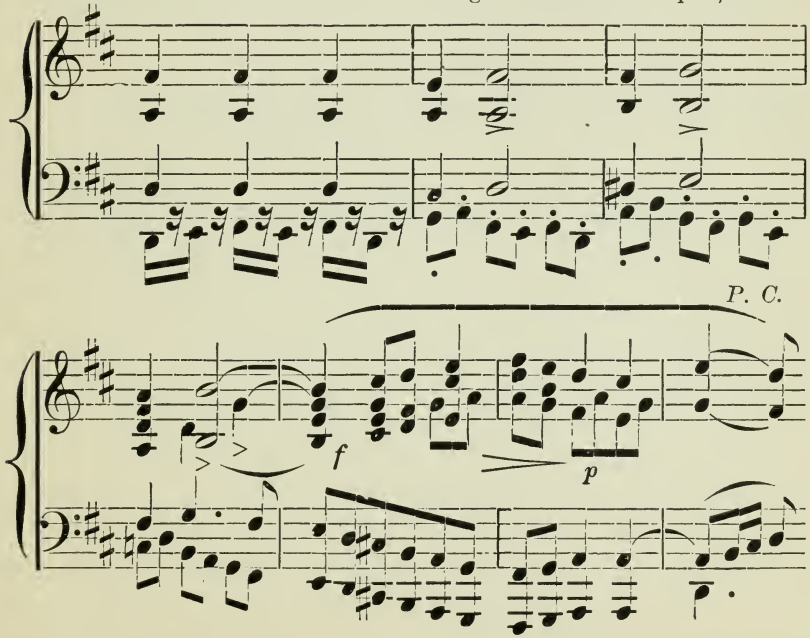




The continued repeating of tonic and dominant destroys the impression of regular construction by phrases ; and, besides, this is the final stretto. The effect is perfectly satisfactory because the irregularity (seven measures) is not noiceable.

A curtailed period occurring intermediately is not so easily managed :

Ex. 83. Largo. Beethoven. Op. 2, II.

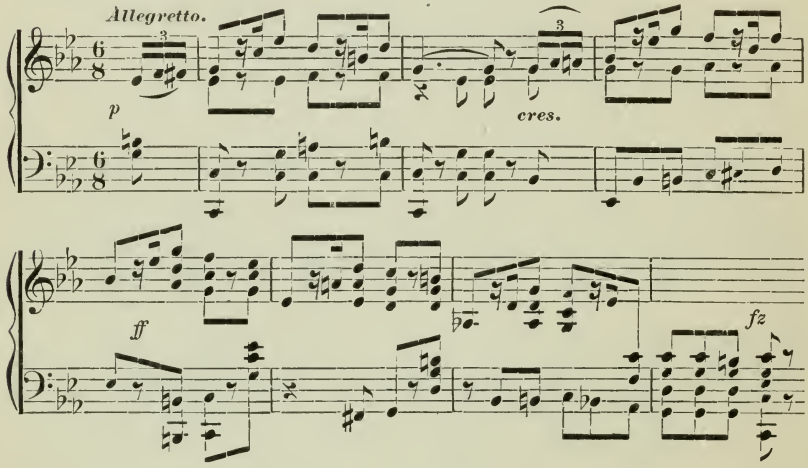


The peculiar turn of the perfect cadence (measures 6 and 7) is so impelling as to produce an effect of completeness, though

this period lacks one measure of the full number. (See first eight measures of this *largo.*) The composer's directions aid materially in the interpretation; but, in addition to these, the author recommends that the usual method of expression by phrases be ignored here. The transitional sequence in measure 3 (not found in the first period) tends to disturb the former equal rhythms and seems to belong more to the second than to the fourth measure. The aim should be to unite the remainder into a complete section. A gradual ritardando at the close will contribute to this effect.

A more peculiar instance is here cited from Grieg's op. 3, III:

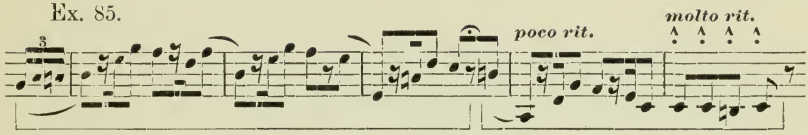
Ex. 84.



The movement here being much less slow than it is in example 83, we are more inclined to notice the irregularity of this curtailed period. The perfect cadence at the end is, of course, very positive and conclusive; still, the termination of the period is inclined to sound premature and somewhat disappointing unless the nuances are managed judiciously. Two methods of interpretation are available: (1) Consider the third, fourth, fifth, and sixth measures as a continued thesis, to be played without regard to phrase divisions; then, after a brief pause, sound the last four chords more slowly and with very decided emphasis. (2) Make an uneven phrase of measures 3, 4, and 5; pause at the end of this, and then perform the last two measures rallentando as an even

phrase. Also join the last eighth to the first of the following measure, thus :

Ex. 85.



In either case the *ritard* and *forzando* in the last measure are to be included. The former method, in which the last measure represents a final phrase, is more capricious and, therefore, suited to the fugative character of this little tone-picture. The latter plan is more logical and represents a rather serious mood. The author inclines to this interpretation, but another choice is freely left to individual fancy. This curtailed period occurs in the first part and again at the close. It should be compared with the eight-measure period immediately preceding.

FURTHER EXAMPLES.

Regular periods : Grieg, op. 6, I and II ; op. 12, IV—the principal theme ; Ph. Scharwenka, " Tempo di Menuetto," op. 55 ; Raff, " Fabliau."

Curtailed periods : Grieg, op. 6, III—two instances ; Beethoven, op. 7, " Largo "; op. 13, Adagio. There are several periods of six and seven measures, one of these being an Eingang. Dvořak, " Valse," op. 54, I ; the Eingang contains twelve (in place of sixteen) measures.

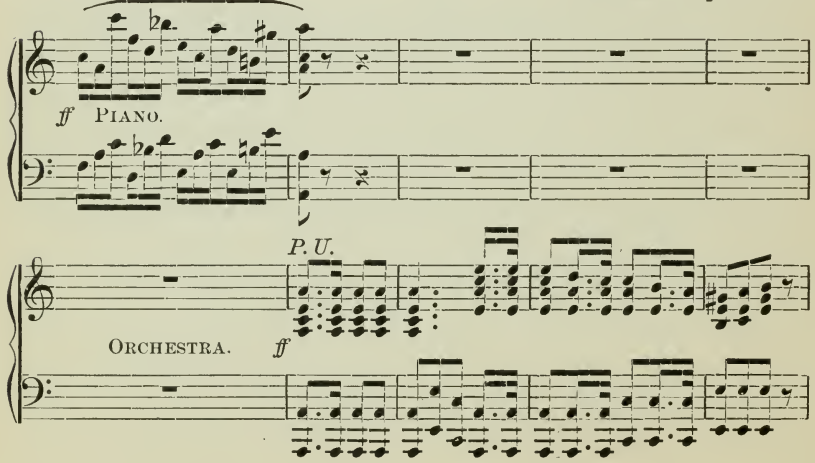
The selections from Raff and Grieg are rather easy ; the others are more difficult.

CHAPTER X.

PERIODS: UNITED; EXTENDED.

United Period.—In concerted music one part frequently begins exactly as another part ends. Since conclusion and commencement are thus simultaneous, the usual result is a slight contraction as regards the mensural proportion of the two equal periods, one measure being counted twice in the enumeration. To all such instances the author applies the term "united period." This presupposes that the new period does not wait until *after* the previous one has ended, but enters simultaneously with the last note of the latter. An example is quoted from the rondo of a well-known piano concerto:

Ex. 86. Hummel. Op. 85.



Only the cadence of the solo part is extracted, and as this ends

on the tonic the orchestra enters simultaneously with a tutti passage, which forms a new period. The united period takes place exactly at this point, indicated by the symbol used in the author's "Complete Musical Analysis," P. U.

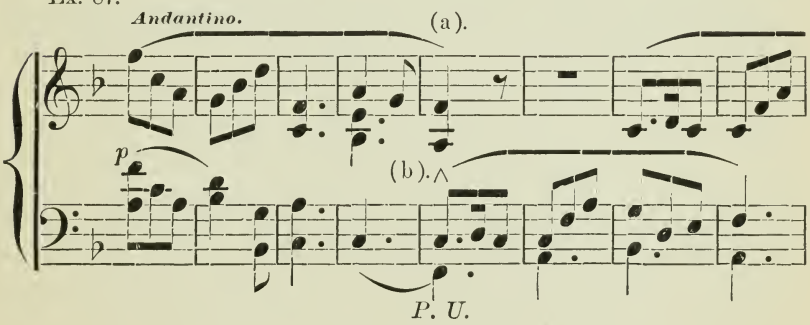
The new period in all such instances is to be distinctly marked, because we are not inclined to anticipate it until *after* the previous period has been brought to a complete close. When the concluding passage has been retarded in its cadence the regular movement should, as a rule, be promptly resumed as the united period begins.

Several similar examples occur in this concerto and in all music of this class.

When the two periods are executed by a single performer, the difficulties are increased, both in the analysis and in the interpretation. The piano part alone does not show so plainly as does the full score of a concerto the dual nature of a united period ; nor is the responsibility shared with other performers when one is playing a solo unaccompanied.

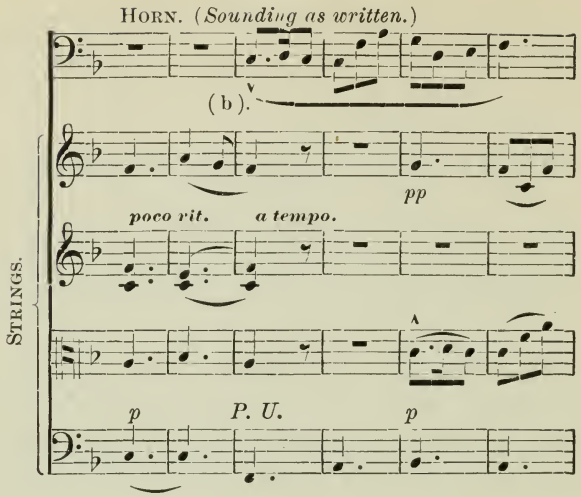
A simple illustration of this is here quoted from a sonata by Reinecke :

Ex. 87.



A period closes on the tonic at (a), and here a new strain begins at the same time on the 5th of the key, (b). Since all such instances presuppose or suggest different instruments, it would be well to imagine this in simple score, thus :

Ex. 88.

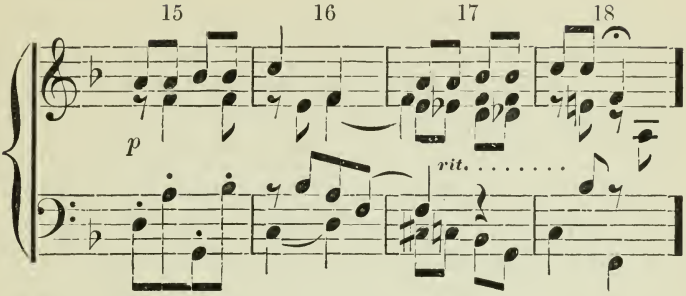


Observe, as the first period ends, that all the string instruments rest, with exception of the 'cello, which continues as base to the horn solo. The distinct accent mark, as indicated here, is essential in all similar instances. Furthermore, it is to be stated that the new period (b) is not a mere continuation of an unfinished one, but an independent passage or strain commencing simultaneously with the cadence of a completed antecedent period.

Extended Period.—This presents one of the greatest obstacles to outline phrasing, because the extension of a period usually disturbs the symmetrical order of period-groups. The prolonged period is, however, an essential feature of all but the simplest music. It prevents monotony, increases the interest, and prolongs the intervals of action and repose. It should be understood that the extension begins from that point where the regular period would (otherwise) naturally end. Transition, avoided cadence, repetition, and passage are the usual means employed in enlarging a period. A simple illustration is taken from Grieg's op. 3, V. The first complete period embraces eighteen measures, constructed in this manner: The first eight measures are left without cadence, in order to lead more continuously to the repetition, which contains ten measures. The extension is produced by means of an

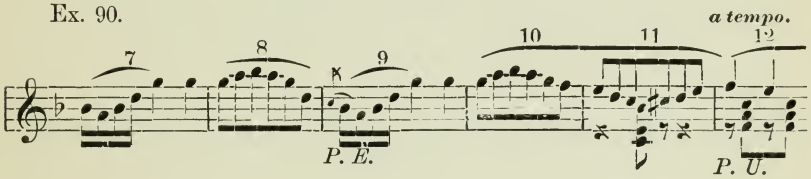
avoided cadence to *D-minor* (in place of *F-major*) at 16. The last section is quoted:

Ex. 89.



The last phrase (extension) is a melodic repetition of 15 and 16, and after the avoided cadence this repetition becomes necessary in order to make the close of the complete period perfectly satisfactory. There is a brief pause here at this moment of repose. A similar example occurs in the second period of Tschaikowsky's *Chant Sans Paroles*. The last six measures of this period are quoted, showing the method of extension:

Ex. 90.

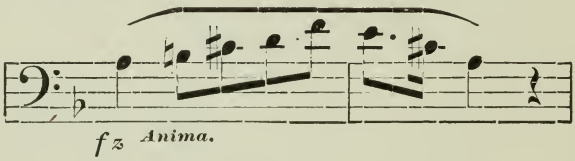


The usual length of periods in this song without words is eight measures, but there is no attempt at cadence in the 7th, 8th, or 9th measures of this strain. By repeating the fourth phrase at 9 and 10, and adding a measure (11) for the close, there results an extended period (P. E.) of twelve measures, ending on the tonic at *á tempo.* Here the principal theme is resumed, being united with the preceding at 12. The third period, beginning in canonic style, presents a similar instance. The cadence is a deceptive one, but that does not prevent the tenor-theme from being distinctly indicated as it enters.

With regard to the performance, it should be understood that all these extended periods are to be integrated as a complete

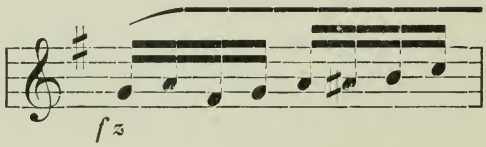
strain, and not isolated as though the added measure formed a Codetta or Eingang. In the examples quoted it has been demonstrated that no cadence (and thus no period) occurs at the usual points of repose where we would naturally expect to find it, according to mensural proportion or regular period-formation. And since the composer's evident intention was to prolong the period, the performer must be governed by this purpose, and not seek to create an impression that the period has closed in the midst of a continuous, connected strain. When the nature of the extended period is comprehended, it will be comparatively easy to catenate the entire strain or passage, either by means of ritardando or crescendo, and the avoiding of primary accents such as are used to indicate the beginning of certain periods. In such instances as the tenor-theme in Tschaikowsky's *Chant Sans Paroles* the performer is to apply a more marked accent than is required to indicate mere phrase-divisions :

Ex. 91.



This would also apply to the "Air de Ballet," by Moszkowski, especially to the beginning of the stretto, thus :

Ex. 92.



etc.

because this is the commencement of an independent passage, and the prevailing style is already very animating before the stretto is reached.

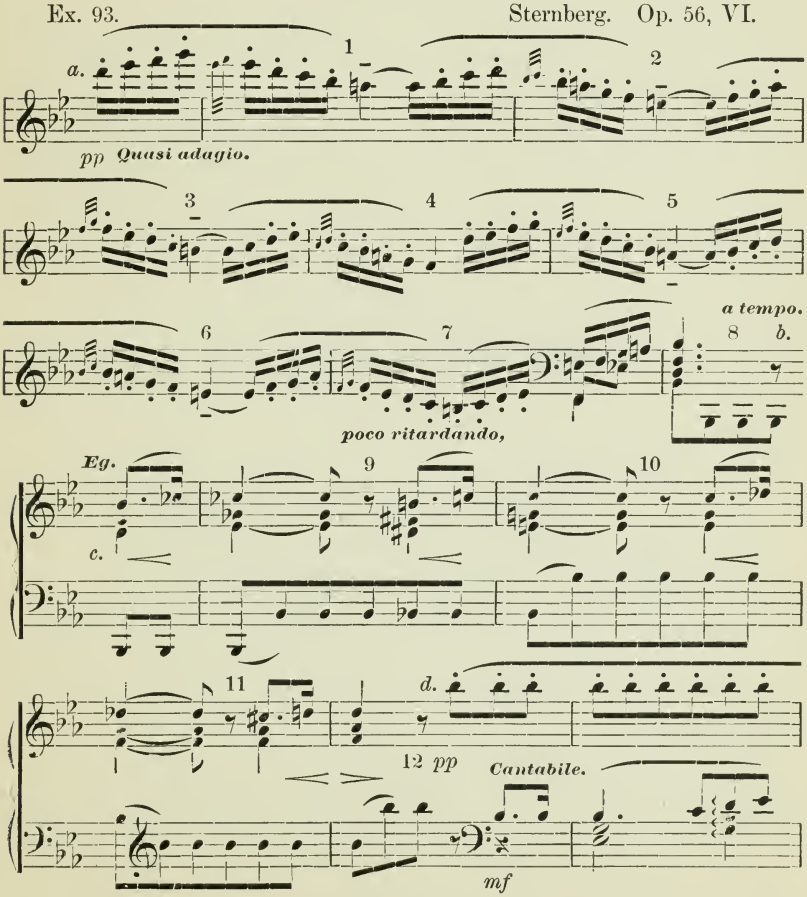
The points of repose in the *Chanson Sans Paroles* are three in number, to wit : measure 16, slight *rall.* and *dim.*; 35, rather more reposeful ; the final close, *morendo.*

A continuous legato (where the style admits it) may likewise be

employed as a means of connecting the extended period and there joining it to the cadence.

Before citing another instance it will be well to consider the difference between an extended period of, say, 12 measures and a regular period of 8 measures with the addition of a four-measure codetta. An example of the latter is quoted from Mr. Sternberg's "Night Song," beginning with the second period, in *B-flat.* The phrases begin upon the third beat and end upon the second:

Ex. 93. Sternberg. Op. 56, VI.

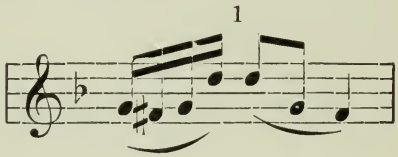


A regular period begins here at (*a*) and ends on the dominant at (*b*). Upon the last of this measure, (8) after the eighth rest, there

begins a short chromatic Eingang in form of a codetta, for the purpose of leading naturally to the return of the principal theme in *E-flat, cantabile.* The codetta of four measures (*c* to *d*) is separated from the previous completed period: (1) By the rest at (*b*); (2) by the difference in compass; (3) by the episodial nature of the chromatic passage, which is in contrast to the preceding. The regular period in *B-flat* is extremely gentle, whereas the Eingang is darkly colored and somewhat agitated as it forcibly rises to the harmonic climax. The 8th rest between the regular period and the Eingang (placed there by the composer) is therefore a necessary punctuating mark, and the performer must feel that two different moods are here expressed.

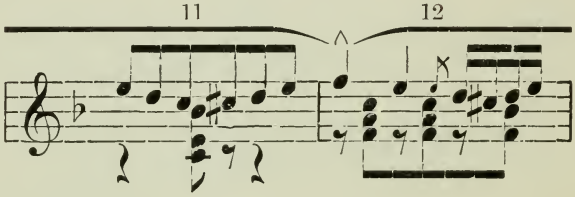
Now compare these first twelve measures (regular period, 8, and codetta, 4) with the continuous, extended period from Tschaikowsky's *Chanson Sans Paroles*, previously quoted. The extended period begins:

Ex. 94.



and ends:

Ex. 95.



In each instance the music tells its own story, after the design has been analyzed.

This charming nocturne by Sternberg contains an example of extended period also. It commences with the repetition of the main theme after the Eingang, quoted in Ex. 93. The cadence does not occur until the 25th measure from the beginning of the period,—*cantabile.* This finely conceived prolongation is in the style of an endless melody, and the performer need not seek to measure it out by arbitrary phrase rules, as is too frequently done. A continued

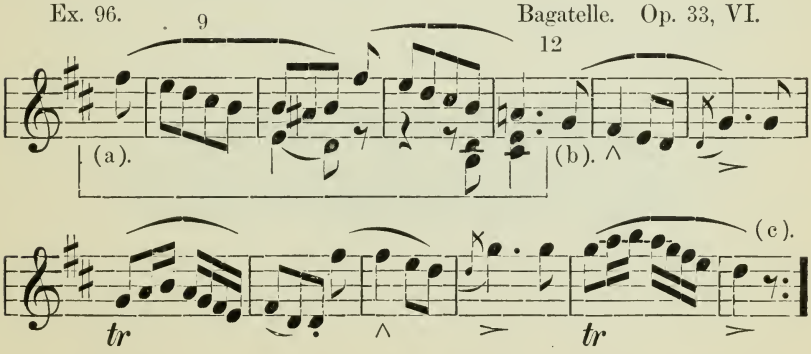
thesis, such as this, is above and beyond the reach of arbitrary formulas. If we follow the spirit of the music, the responsibility will rest upon the composer, and surely he is the better judge. In the present instance, though the period as a whole is uneven (25 measures), the harmonic sequence is so conceived as to lead most naturally to the full cadence on *E-flat* at *á tempo.* All primary accents and pointed disconnections, as punctuating marks, are therefore to be omitted during the prolongation of this period.

A similar instance may be found in Rubinstein's op. 3, I. It occurs in the last repetition of the main theme, after the second intermezzo. The complete period contains 25 measures,—an extension of 9 measures,—though the entire 25 are to be treated as a complete whole, and not isolated before the terminal cadence. This should be compared with the repetition of the principal theme immediately following the first intermezzo.

The extended period from Rubinstein is not in the style of a continued thesis, and therefore is more susceptible to rhythmic accentuation than is the extended period in Sternberg's "Night Song." In the melody from Rubinstein the last section of five measures is repeated by means of a deceptive cadence, which makes the termination more emphatic.

These instances must not be confused with those in which a repeated period is prefaced with four measures as a diversion. An extract is made from Beethoven :

Ex. 96. Bagatelle. Op. 33, VI.



Apparently the first four measures are the beginning of a second period ; but at the end of the section (12) the initial period appears

and is exactly the same as in the beginning. The intermediate matter, (a) to (b), is really a relief to, or digression from, the main theme, which recurs several times.

And even if we attempt to perform the twelve measures as a whole, the listener will immediately recognize the principal theme at (b) and associate it with the first eight measures, which are identical.

The Boccherini Minuet in *A* presents a similar instance; so does the minuet-rondo in Beethoven's op. 49, II.

With regard to other examples of united period, the student would better seek them in the piano concertos. Most of these are necessarily difficult, but the one in *G* by Hummel, op. 73, and Beethoven's first, in *C*, are comparatively easy. After observing a number of instances (such as Ex. 86) the student will be enabled to discover other examples in solo works.

Almost every modern work, not in the common dance form, contains an example of extended period. See "Dance of Elves," Grieg, op. 12, IV; "National Song," op. 12, VIII (period extended by means of avoided cadence); Impromptu, Schubert (in *A-flat*), op. 142, II, second period; Sonata in *C*, XV, Mozart, first and second subjects.

CHAPTER XI.

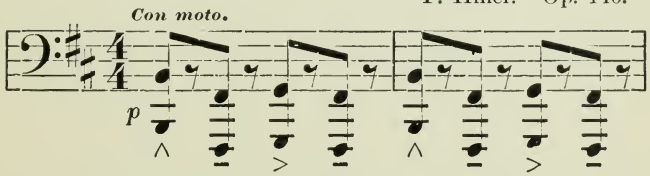
MUSICAL DEVICES AND DETAILS.

An important feature of this system consists in applying the peculiarities of minor details to practical performance. The author first directed attention to the minutiæ of musical composition and employed a series of symbols for use in theoretical analysis. These devices and details include every peculiarity that may be observed in the design and construction of music. The most important of these will be illustrated in what follows.

1. **Prelude.—Introduction.**—For purposes of auricular analysis the author distinguishes between prelude and introduction; but the main requirement here is to know whether a principal theme begins at once or is prefaced with introductory matter. The usual purpose of a prelude is to indicate certain features of the music before the theme commences. These are: Measure, movement, mode, rhythm, or style of accompaniment. If the object is to establish the measure, movement, and accompanying rhythm, then we must so impress these characteristic features upon the listener as to leave no room for doubt. The first two measures of F. Hiller's "La Ronde de Nuit" afford a simple illustration:

F. Hiller. Op. 146.

Ex. 97.



This brief prelude determines the measure, movement, and mode, and should be performed with strict mensural accentuation, though lightly. The composer's directions are suggestive: *un poco marcato, sempre egualmente.*

Moreover, the figure below constitutes a ground-base which continues throughout the rondo. It is, therefore, of considerable importance.

But where the prelude indicates merely the measure and movement, the strict mensural accentuation is to be relaxed or modified after the principal theme enters. (See examples 6 and 7, chapter II, together with the preceding and following remarks.)

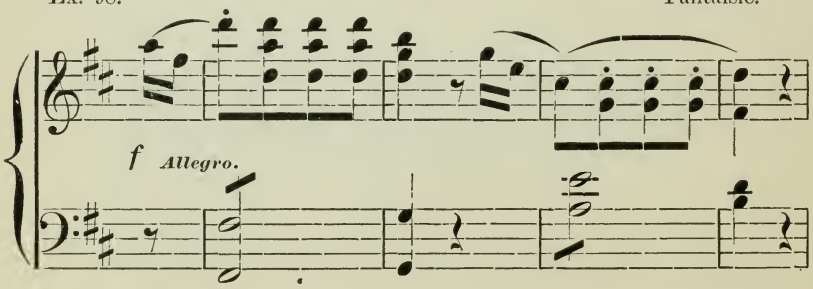
Another fact must be determined in reference to the prelude or introduction: Whether the preliminary matter is separate from, or leads naturally into, the main theme.

The prelude to a Hunting Song by J. A. Jeffery, op. 7, is an instance of the former kind. At the end of the fanfare there is a pause on the essential 7th chord, because the prelude is quite independent of the hunting song proper.

The introduction to "La Fileuse," by Raff, and "Au Matin," by B. Godard, present similar instances. On the other hand, the prelude to Chopin's Mazurka, op. 3, III, runs naturally into the chief melody, measure 9. The following are similar in this respect: Fantaisie, op. 16, I, Mendelssohn; Chant Polonaise, Chopin-Liszt; Spinning Song, Otto Hackh, op. 50.

2. **Antiphonal Groups.**—The term "antiphonal" is here applied to all responsive phrases and semi-phrases, but not to every instance of arsis and thesis. The second group of the antiphone is usually of a negative character (like antithesis), and seems to issue from another instrument. Thus, from Mozart:

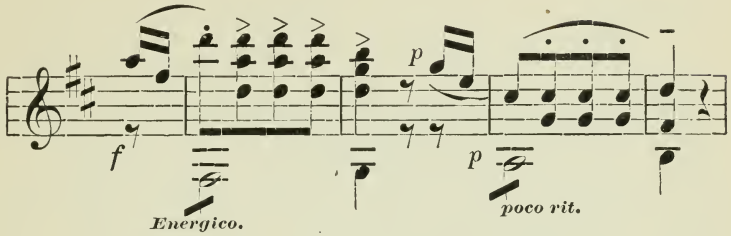
Ex. 98. Fantaisie.



Each phrase lies in a different register—one is loud, the other is soft; the first is bright and positive, the second is rather serious

and regretful. The style of performance is therefore influenced by these conditions, and may be indicated thus:

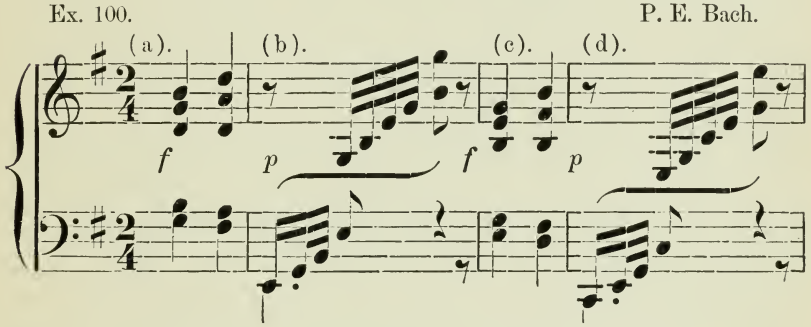
Ex. 99.



Though the two phrases would be scored for different groups of instruments in an orchestral arrangement, it is unnecessary here to particularize further.

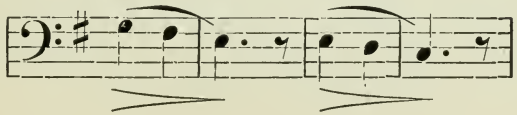
In the next example the semi-phrases are antiphonal, and require strong contrasts in quality as well as quantity of tone:

Ex. 100. P. E. Bach.



The opening salvo, rather bold and ponderous in style, is responded to by a rapid arpeggio figure (b), *legato* and *piano*. The former should, therefore, be well separated from the latter, and a marked difference in tone-quality is to be observed; though the melodic sequence below is not to be neglected.

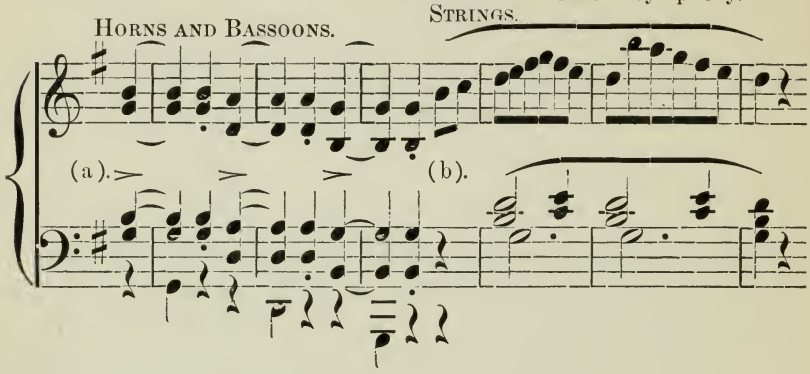
Ex. 101.



A light harp effect would be appropriate to the responses (b) and (d).

The following antiphonal section from Haydn shows still more plainly the contrasting phases of a musical period:

Ex. 102. Minuet from "Oxford Symphony."



The diversity of style between the opening phrase (a) and its response (b) is sufficiently marked, even without the orchestral indications. In such instances the task of the pianist is a simple one. Good taste will suggest that the scale passage be played smoothly and with very little accent.

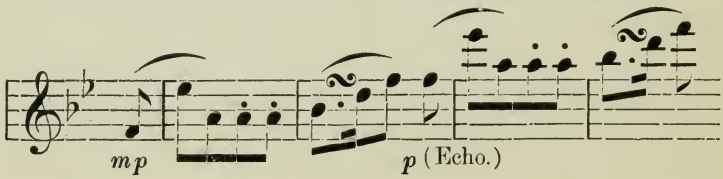
3. Echo.—The first illustrations of this natural phenomenon will consist of a phrase or semi-phrase repeated an octave higher, and separated from the original figure which is echoed. The echo suggests an additional voice or instrument of a lighter but otherwise similar quality.

The peculiar effect of reverberation (and of greater or less distance) must, usually, be imparted to the echo, especially where it is supposed to represent natural conditions.

An example is quoted from Beethoven:

Beethoven. Op. 49, I.

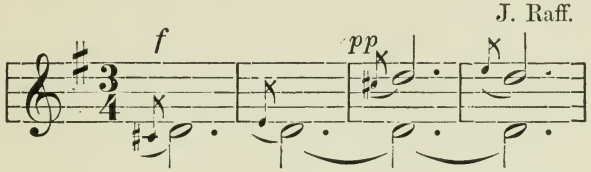
Ex. 103.



The echo here is to be played less distinctly than the original phrase, not alone on account of the repetition, but because the echo

is naturally veiled. When the repeated figure does not follow its antecedent so closely we may suppose that a greater distance intervenes between the original sounds and the point of reverberation. This would render the echo still less distinct. The "Souvenir de Suisse" illustrates this point:

Ex. 104.



The *f* and *pp* were included by the composer, who undoubtedly had in mind a very distant and rather faint reverberation.

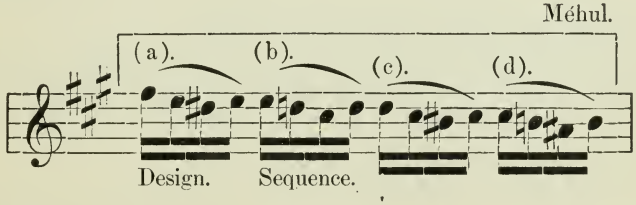
A charmingly realistic effect is produced in Meyerbeer's "The Star of the North," where Elizabeth and the troops depart in boats from the Gulf of Finland. It is the scene in which the favorite prayer and barcarolle occur:

"Let echoes tell
Our sad farewell."

Echo must not be confused with canonic imitation, which will be explained later.

4. Sequence.—It is scarcely possible to conceive of a composition in which sequence does not occur, either melodically or harmonically. Melodic sequence consists in repeating upon different degrees of the scale a motive or group in continuation of a certain theme, as here:

Ex. 105.



The group (a) is sequenced at (b), (c), and (d). The continuation of a sequence, however extended it may be, is a sign of connection or unity, since this natural order of following carries with it the same thought or sentiment. Another consideration which

applies to practical performance is that the sequence is delivered by the same voice or instrument which announced the design, and therefore this affinity must be maintained.

The opposite of this is true in the antiphonal style and in the echo, as we have seen. Where the sequence transcends the limits of a certain compass the composer may employ another instrument in the continuation. But in such an emergency he would choose instruments of the same class to deliver the design and the sequence. The statement may therefore be reaffirmed that, in respect of *tone-quality*, no marked distinction is to be made during the continuance of a melodic sequence.

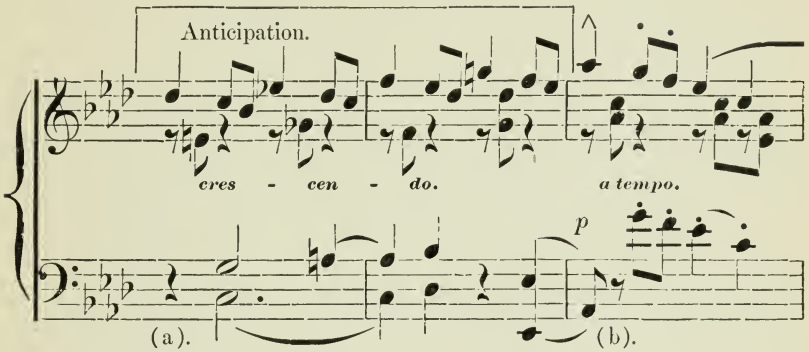
In the majority of instances it will be found that sequacious passages increase as they ascend, and decrease as they descend. This is particularly true in the music of nature, and the principle may be applied tentatively by young performers in their first attempts at expression. But in such a scene as, for instance, the Turkish march in Beethoven's "Ruins of Athens," the dynamic conditions are influenced by supposed distances, and these imaginary actualities must take precedence over all arbitrary formulas. As the soldiery approach a given point the sounds gradually increase in volume ; then the music diminishes during several pages, until it is seemingly lost in distance. This, of course, represents the passing of the military out of view. Material considerations and physical conditions thus control the increase and diminish of tone, without regard to ascending or descending sounds. The remarkable effects which Rubinstein produced in this Beethoven work revealed the almost unlimited extent to which dynamic contrasts can be carried in artistic performance.

The same observations apply to harmonic sequence, though a distinction is to be made between the free and the strict species. These are fully illustrated in "Analytical Harmony" (chapter LXIII) and need not be enlarged upon here.

5. Anticipation.—This is not to be understood in its harmonic sense, but refers to a preparatory group of notes which serves to introduce a principal or secondary theme. For example, in the Cabaletta by Lack, where the theme recurs the last time there are several measures of anticipatory matter introduced. The first three

notes of the theme (quoted in Ex. 29) are selected as motive for the anticipation (a), and this is repeated in sequence until it leads naturally to the principal melody at (b):

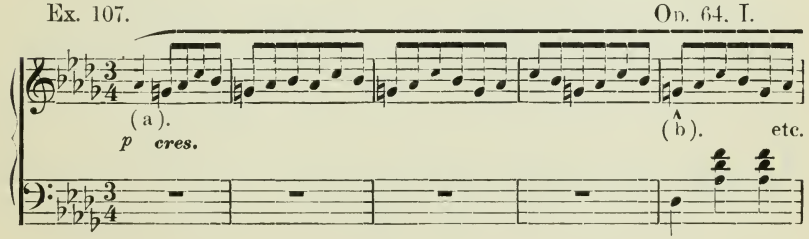
Ex. 106.



All such examples the author designates as anticipations, because they enable us to forecast, as well as to expect, the ensuing strain. The anticipation is of an impatient character, and nearly always to be played crescendo or accelerando. In the last example *cresc.* implies a slight increase in movement as well as in tone.

Other simple illustrations may be found in the Polonaise by Reinecke, op. 47, III; in the Rondo to Beethoven's op. 49, I; and a more difficult example in the *D-flat* Waltz by Chopin. The four introductory measures were evidently intended by the composer to anticipate the principal theme, (b):

Ex. 107. Op. 64. I.

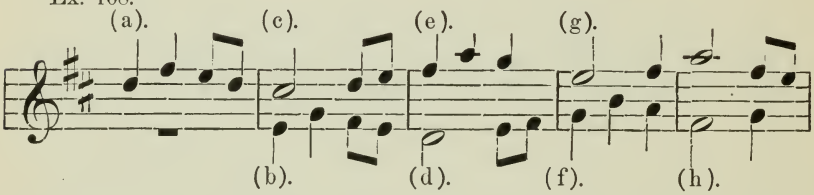


As the movement of this waltz is extremely fast it would be well to begin the anticipation *allegro* and accelerate the speed to *allegro molto.*

After the second subject this anticipation recurs, prefaced with a long trill.

6. Canonic Imitation.—Free.—Canonic imitation may, as is well known, take place upon any diatonic interval. A brief example in the 7th is presented:

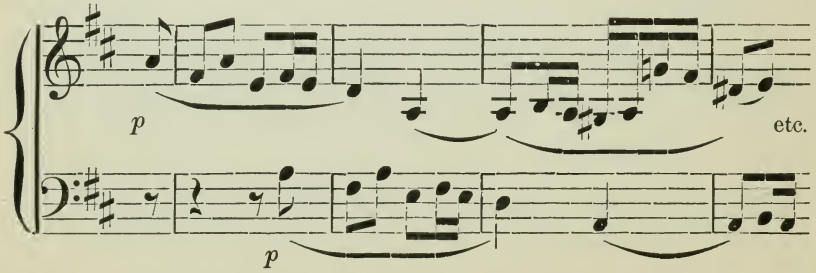
Ex. 108.



The second voice here imitates the first at the interval of a 7th. This is free imitation because the large 3d at (a) is answered by a small 3d at (b), and so on. In like manner (c) is imitated at (d), and (e) is imitated at (f). The theme in the answering voice-part bears such a close resemblance to the upper melody that the former is to be made almost as prominent as the latter. To be precise, the imitation below is the main theme slightly altered in order to preserve the same tonality.* Imitations in the 2d, 3d, and 6th also are free.

7. Strict Imitation.—Imitations in the unison and octave are necessarily strict, every interval in the answering part being theoretically identical, thus:

Ex. 109. Reinecke.

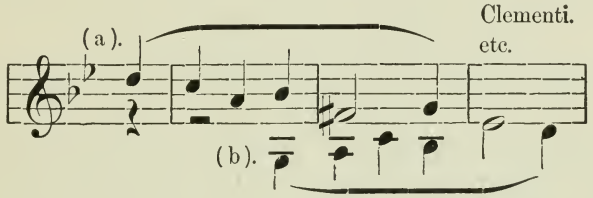


* It is not here necessary to explain all kinds of imitation; that is done in such a work as Cherubini's "Counterpoint and Fugue." But the principles should be well understood.

The two voice-parts are equal in melodic importance, and therefore they are to be performed accordingly. And, moreover, the interest is to be well sustained in the canonic style, for while one part makes its cadence, the other part (or parts) will be in the midst of a phrase or section.

8. Contrary Imitation.—In this species the direction of the theme is reversed by the answering voice; ascending tones being responded to by descending ones, and vice versâ:

Ex. 110.

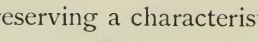


The risposta (b) may be compared to a dissenting opinion, every interval of the proposta (a) being in reverse order at (b).

As a general rule, this species will require more special accents than are necessary in the other styles of imitation, for this reason: that a disputatious argument is more animated and emphatic than a mere conversation in which no contention is manifest. Strict imitation is affirmative; contrary imitation is negative. They belong to opposite states of mental activity, and are worthy of more consideration than they have thus far received from performers. Wagner employed this device in his music-dramas, and special significance attaches to these instances whenever a leading motive appears inversely. The "Mime" and the Compact motives in *Siegfried* are examples.

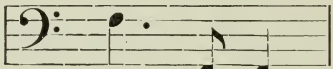
Partial or interrupted imitation does not require specially different treatment, though numerous instances will present themselves as we progress.

9. Rhythmic Imitation.—This is, of course, independent of melodic considerations, and refers to the actual value or rhythmic arrangement of notes in a given motive. In musical development rhythmic imitation is frequently an important element, and consequently it must receive attention from the performer. The allegretto from Beethoven's 7th symphony is an instance. Dur-

ing the *A-major* portion, where the minor theme has apparently been superseded, the bases persistently maintain this rhythm, thereby preserving a characteristic feature of the original monotone motive: 

In orchestral music it is customary to assign these short motive-rhythms to the instruments of percussion, as thus, in the Choral symphony:

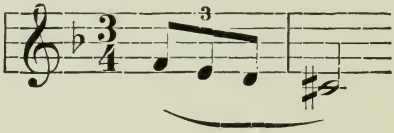
Ex. 111.



TIMPANI.

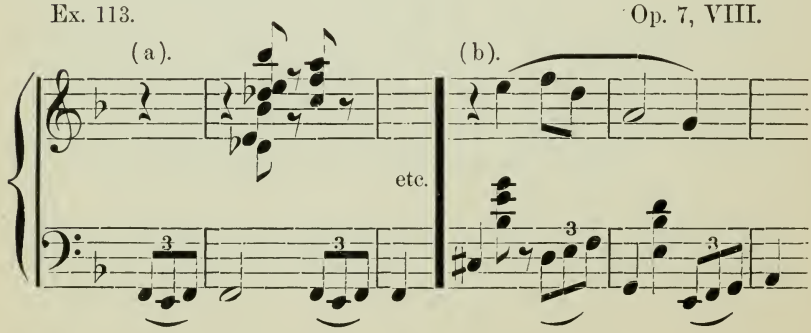
It is not always necessary to employ a monotone in rhythmic imitation. Where the composer desires to maintain a central idea in the midst of a varied melodic theme he may use the rhythm of the chief motive with good effect. In Th. Kirchner's 8th Album leaf the motive is this:

Ex. 112.



At the close the base maintains this rhythm, as at (a) and (b):

Ex. 113. Op. 7, VIII.

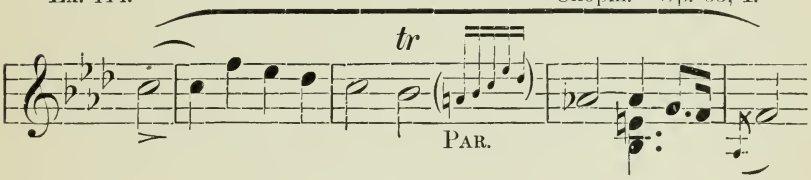


Especially at (b) do the rhythmic imitations preserve the unity of design against the contrasting theme above. Where the rhythmic

design of a motive is thus characteristic, it is frequently developed more prominently than is the melodic feature of the motive. Compare the first and second periods of Moszkowski's Air de Ballet; also the *A-flat* Impromptu by Schubert, and the second Album leaf by Kirchner.

10. Parenthesis.—This belongs to the graces and ornaments of music, and calls for the exercise of refined taste. It is to be understood literally as something parenthetical; usually a group of unaccented notes occurring between two measured melody notes:

Ex. 114. Chopin. Op. 55, I.

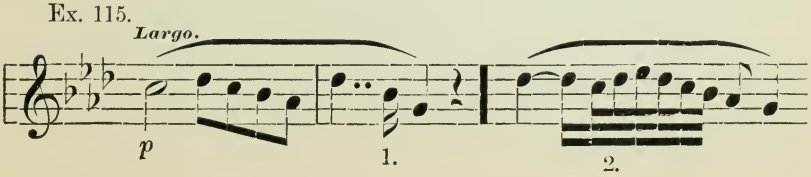


The parenthetic group might here be omitted without detriment to the principal melody. The parenthesis may therefore be considered as somewhat adventitious, though it adds to the charm of the music and says something (*entre nous*, as it were) which is not told by the plain measured notes of the melody.

In Ex. 114 the parenthesis is not to be understood as a mere conclusion to the trill, to be executed *á tempo*. But the trill is to continue after the so-called Neapolitan 6th has been sounded on the 4th beat. Then, in order to avoid the effect of precipitancy, the parenthesis is to be interpolated softly, yet distinctly, and with moderate speed. The movement must therefore be slightly retarded here, and in the following perfect cadence.

The next quotation, from Beethoven's 1st piano concerto, is similar in design, though written mensurally:

Ex. 115.

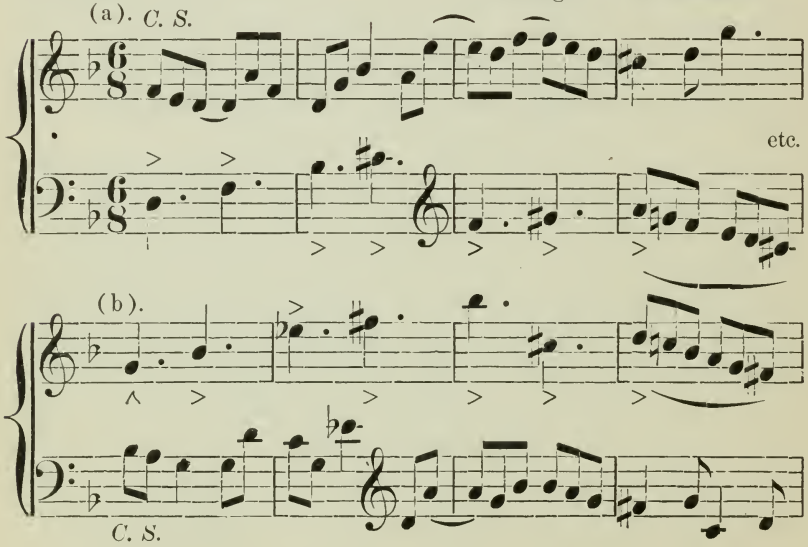


The original arrangement appears at 1. After the third *tutti* the theme is embellished and the parenthesis shown at 2 is introduced. These parentheses are unaccented, and they are usually to be understood as a species of punctuation.

The works of Chopin contain more examples of this *sotto voce* embellishment than do those of any other composer. See his Nocturnes, IV, V, X, and XI, especially the parenthetic groups in small notes.

11. Counter-theme.—This is derived from fugal construction where the continuation of subject or response usually becomes counter-subject, and serves primarily as counterpoint to the main theme. When thus employed the counter-subject is so conceived that it will go with the subject either above or below, forming what is known technically as "double-counterpoint." Such examples afford the best illustration of counter-theme, and therefore is the following excerpt taken from a fugue :

Ex. 116. "Cat Fugue." D. Scarlatti.



At (a) the subject is below and the *C. S.* above. At (b) the two themes appear inversely in regard to this order. The *C. S.* is so different from the subject that no effort is required to distinguish

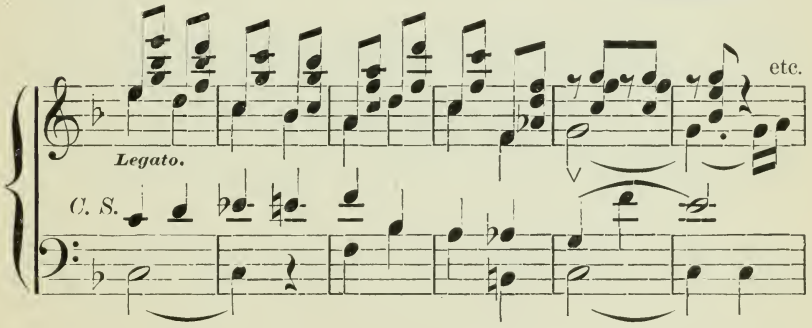
each part. Every time the subject appears it is accompanied by this syncopated *C. S.*

Counter-theme is next in importance to the theme. Their relative degrees of tone-quantity when combined may be thus expressed: Theme, *mp.*, counter-theme, *p.* Or, theme, *f C. S. mf.* When the *C. S.* is below, and especially where it is not so characteristic as is the main theme, then the former may be played with equal force. This is true of Ex. 116 (b). (The misapprehension which many students have of the character of counter-subject is owing chiefly to the false doctrine which has been disseminated by so-called educational writers. Thus, in a program book of Bach illustrations we read: "Let this counterpoint (counter-theme) be soft and the melody loud." Some excuse should perhaps be made for the penny-a-liner who put forth this absurd notion; but the results of such doctrine are almost as pernicious as though it were promulgated by a musical authority.)

The *C. S.* is frequently developed into a regular theme, as in several of Bach's fugues and in the close of Händel's *F-sharp* minor fugue, Clavier Suites, Peters' edition, 1058.

All examples similar to the following tenor melody are to be considered as counter-themes and treated accordingly:

Ex. 117. A. Rubinstein.



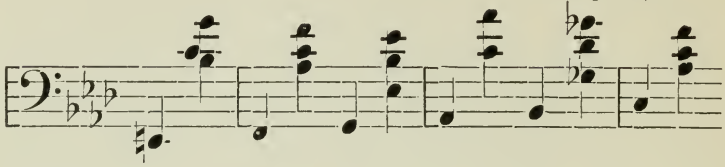
The *C. S.* here is not an entirely independent theme, but was designed to harmonize with the soprano part above. Still, the tenor part possesses sufficient melodic character to demand recognition, and should be played slightly *marcato.*

Certain melodic progressions in the base come under this general

heading, though in strict designation they are not counter-subjects. Observe the following from Chopin :

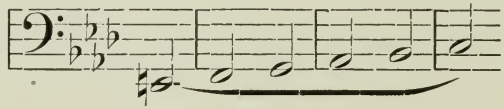
Op. 55, I.

Ex. 118. (a).



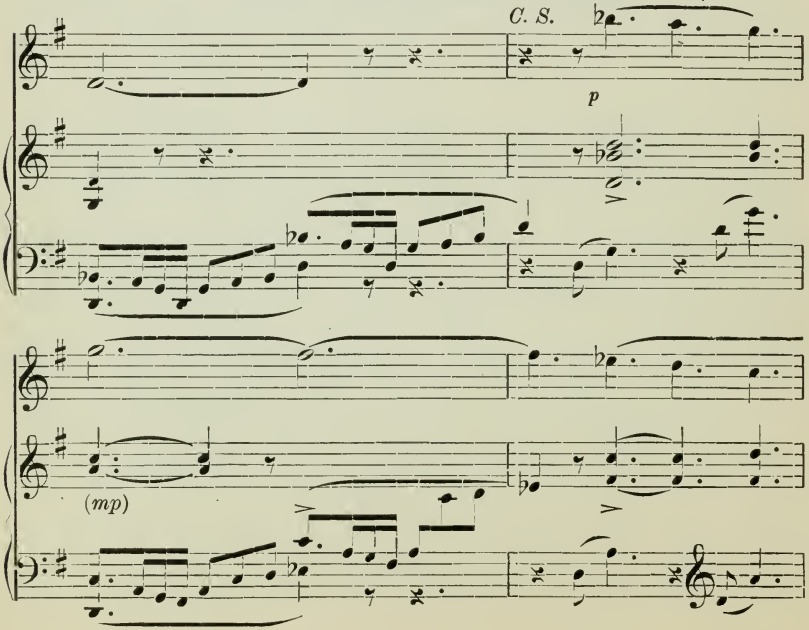
The melodic design below is plainly indicated and this requires a light accentuation, especially as there is nothing else against the cantabile theme above, quoted in Ex. 114. The ad libitum parts (chords in the middle) are considerably subdued, but the real-base part ought to leave an impression like this :

(b).



The next selection shows more plainly the distinction between principal theme and counter-theme :

Ex. 119. Sonata. Violin and Piano. Rubinstein. Op. 13.



The piano part consists of the leading motive in development, while the violin has a rather serious counter-theme. This is to be one degree softer than the theme of the piano part, which is about *mp*. Both parts are marked *p*, as is customary in scores, and the performers must therefore analyze the entire work in order fairly to represent the composer's idea. This is why we hear so many unsatisfactory performances of chamber music. The distinctions which ought to be made between subject and *C. S.*, canonic imitation, anticipation, and ad libitum parts are either overlooked, or not properly apprehended.

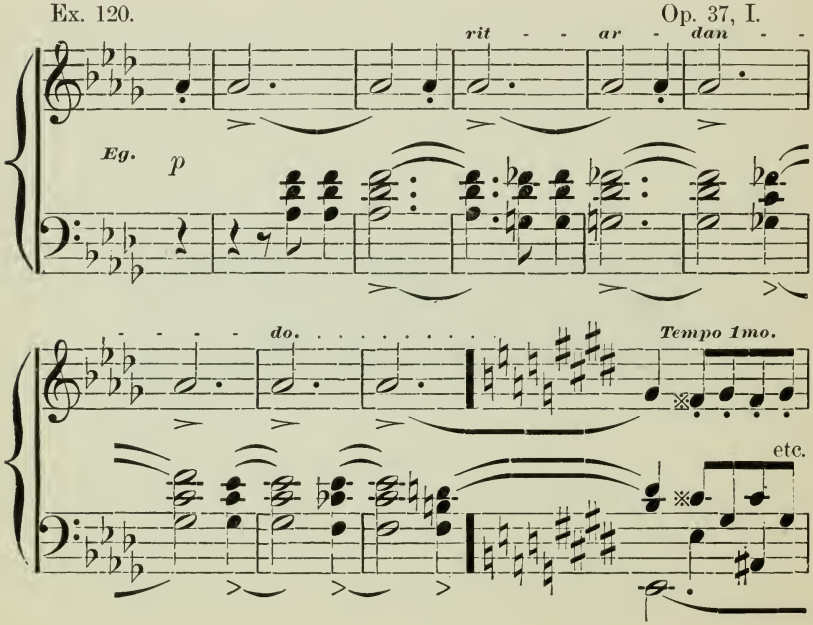
Music of the harpsichord epoch contains innumerable examples of *C. S.*, but the style is mostly polyphonic, and that will be considered hereinafter.

CHAPTER XII.

MUSICAL DEVICES AND DETAILS.—(Continued.)

12. Eingang.—In dance music, and less frequently in other forms, it is customary, before introducing a new theme in a different key, to prepare the way for this change by means of a short modulation. This is sometimes marked *eingang*,—entrance. It is nearly always isolated from the principal strain, and being of an adventitious character it is played *ad libitum*. The following excerpt from Grieg's Valse Caprice is an excellent illustration. It occurs at the end of part II as a means of returning to part I in *C-♯ minor:*

Ex. 120. Op. 37, I.

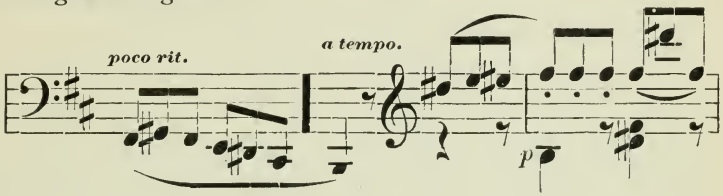


The stationary tone above serves to connect the two parts, while the harmony descends chromatically until the new mode is suffi-

ciently prepared. At the beginning of the eingang the rhythm of the previous strain is imitated. The correct interpretation is indicated in the printed copy.

Rubinstein, in his Tarantella, op. 6, changed the mode from *B-minor* to *B-major* by introducing the large 3d and large 6th into a descending scale figure :

Ex. 121.



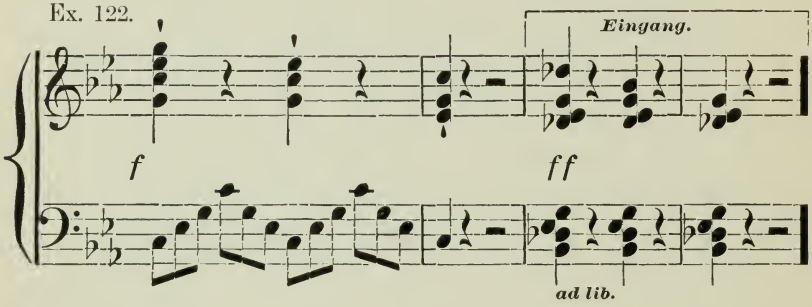
The key-tone remains unaltered, but the major mode is anticipated by means of the short eingang here quoted. It is therefore something apart from the antecedent and consequent periods and demands special treatment. With the change of mode there is a corresponding change of mood, and this is to be foreshadowed by a deliberate performance of the eingang and a perceptible accent upon the altered notes already referred to.

Eingange are frequently introduced into sonatas and other works, but their identity is less apparent than in the dance form. We must known whether a transition passage forms part of an organic whole, whether it is part of the period in which it occurs, or merely an anticipation introduced for the express purpose of anticipating a particular key. In the first movement of a sonata, for example, the second subject is supposed to be in the dominant (or some parallel key), and composers usually prefer to connect the two subjects by means of transition matter. Sometimes this is so closely interwoven with the first theme as to offer no suggestion of eingang, and in such instances the performer must not endeavor to produce an effect which has no underlying cause in the music. But where the principal theme is concluded in the original key, and an independent modulation is made to the key of the second theme, this modulatory section may be treated as eingang. In the first allegro of Beethoven's op. 2, I, the modulation from *F-minor* or *A-flat-major* is included in the principal theme as an extended period. Therefore no eingang appears here, nor in the following : cp. 13 ;

op. 14, I and II; op. 27, II. But in the op. 2, II, the nine measures before the second subject may be treated as eingang. See the modulation marked *rallentando.* The Eg. includes four measures of a tempo.

A simple example occurs in the finale of op. 2, I, where the three forte chords are introduced to prepare the ear for the middle part in *A-flat,* which follows:

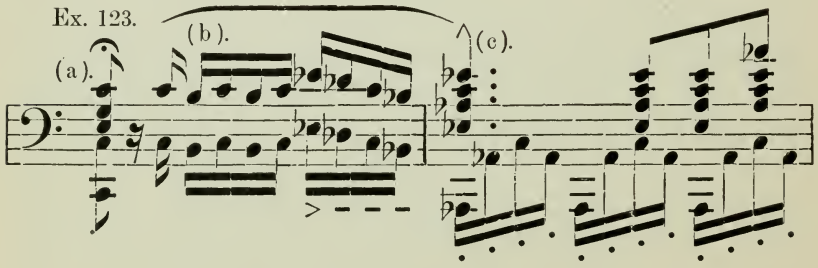
Ex. 122.



After the period ends in *C-minor* there is a considerable interval of silence, and the meaning of the dominant seventh chord, repeated *ff,* can not be mistaken.

An eingang somewhat analogous to this occurs in the largo of op. 7. The first theme ends in *C;* the second theme is in *A-flat;* and the two keys are thus connected:

Ex. 123.



A complete period ends at (a); the eingang begins at (b); the second theme begins at (c). Every note of the eingang is to be played deliberately (especially the last group) and slightly *rallentando.* Another instance may be found in the Allegretto of op.

10, II. At the end of part II in *D-flat* there is a silent measure and then a simple eingang of six measures leads to part I in *F-minor*. The principal accent is to be placed upon *C*, not alone because that sound must continue, but on account of its dominant character.

13. Intermezzo.—This term is here applied to intermediate passages in a rondo or other form, not to a complete movement. According to the smaller definition intermezzo corresponds to the interlude in a ballad and serves to relieve the monotony of a frequently repeated principal theme by presenting a contrast to it. The intermezzo is usually of irregular construction, in which uniform phrase divisions are more often absent than present.

There are several intermezzi in the rondo by Beethoven, op. 51, I. The principal one contains five measures, and this requires strict movement, with mensural rather than rhythmic accent.

The Melody in *F* by Rubinstein contains two corresponding intermezzi. The first descends chromatically one octave; the second ascends one octave in like manner. The chromatic notes would seem to indicate a transitional tendency, yet the intermezzo ends where it began, on the dominant. No attempt should be made to subdivide these intermezzi into phrases. The composer, himself, did not do so.

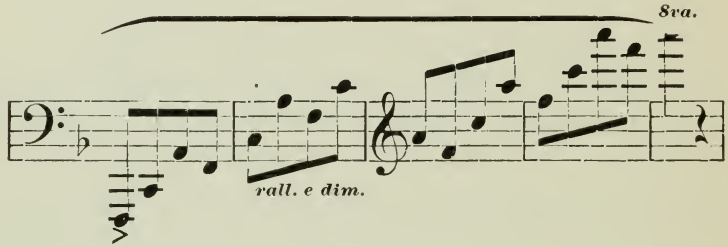
There is another, and generally more important, species of intermezzo which serves a twofold purpose: as relief to a recurring theme (or to regular periods) and as a means of catenating two parts located in different keys. Such an example may be found in the finale of Beethoven's op. 10, II. The intermezzo is first used to connect the strain in *A-flat* with that in *D*; afterward there is an intermezzo leading from *D* back to *F*. In op. 2, I, last movement, there is an intermezzo leading from the middle theme in *A-flat* back to the prestissimo in *F-minor*. Also see the rondo in op. 14, I. There is an intermezzo of nine measures between the repetition of the main theme.

The thematic intermezzo is more free in construction and naturally corresponds to the impromptu character of interlude. See the intermezzi in von Weber's Rondo Brillante, op. 62.

14. Cadenza.—The general character of this embellishment,

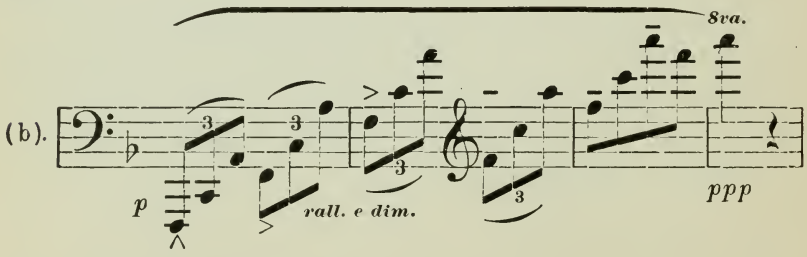
and the conditions under which it appears, indicate a more or less ad libitum style of performance. Even the measured cadenza (a tempo) seldom forms an integral part of the whole, and the main idea is therefore arrested in its progress. The simplest examples are those which terminate a movement. Where the ornamental passage is written in small notes, and without the dividing bars, inexperienced players are usually in doubt as to the proper mode of procedure. Rubinstein's La Melodia presents such an instance at the end of the coda. There are sixteen small notes included within two vertical bars. If these be divided into four measures the rhythm will be preserved and a degree of affinity thus maintained :

Ex. 124. (a).



On the other hand, the groups naturally fall into triplet figures, and if this suggestion prevails it will be necessary to perform a triplet to each quarter-note beat. At the close the last four notes may be played as even eighths. In connection with the rallentando the discrepancy between six and four would not be objectionable, thus :

(b).



The accentuation should be light,—merely enough to suggest the mensural outlines indicated by the added bars. Notwithstanding the ascending form of the cadenza, it should produce a vanishing

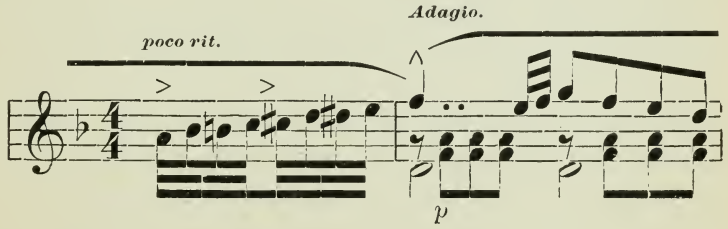
effect, like an isolated cloud which is dissipated by the air and so dies.

Cadenzas vary in length from one measure (as in vocal and violin music) to the extensive and elaborated addendas written for the classic concerti of Mozart and Beethoven. In the first movement of Mr. Ad. M. Foerster's trio, op. 29, there is a cadenza for the piano of 36 measures. It consists of a paraphrase of the main subject and was marked by the composer *quasi ad libitum.*

A cadenza to Chopin's *F-minor* concerto has recently been issued, composed by Rich. Burmeister.

There are several ad lib. cadenzas in Mozart's Fantasia in *D* which it would be well to analyze. The first occurs after a section of the main theme in *A-minor.* There are four irregular groups of mixed scales descending, and each of these should be executed very nearly in the time of a quarter-note beat, moderate tempo. The four diminished chord groups form themselves naturally into a full measure. The final *E-flat* is to be accented (as though it fell upon the beginning of a measure) and sustained by means of the damper pedal. In the second cadenza mensural proportion disappears, though each of the groups beginning with *B-flat* should be distinctly marked. At the close there is a chromatic scale passage ascending and care must be exercised in connecting this with the principal theme in *D-minor. A*, being the dominant, should be rather prominent throughout. The following reading is recommended :

Ex. 125.

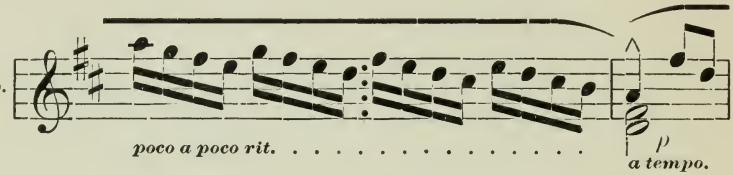


This leads naturally to the melodic note, *f*, and serves to restore the mensural equilibrium which was disturbed by the cadenza.

In part II there is another cadenza ; and in the last of this there is an attempt at representing, by means of notation, a rallentando effect. The four concluding groups of thirty-second notes, one

group of sixteenth notes, and one group of eighths. If interpreted literally this would scarcely express the composer's idea, which was a *gradual* lengthening of the quick notes with which the cadenza began, thus :

Ex. 126.



To play not only each group, but each note, a shade slower than the preceding is not a very simple matter, but it is what Mozart intended.

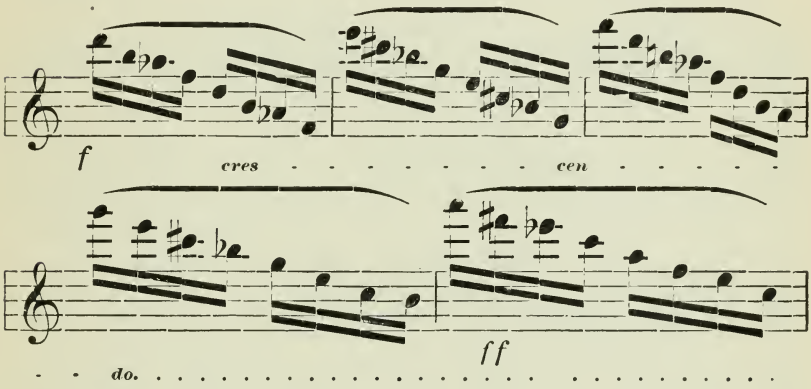
Where the ornamental groups are arranged in regular measures, as in Paderewski's Krakowiak, op. 9, III, the design appears more plainly than it does in such instances as were quoted from the Mozart fantaisie.

To these points it is necessary to add only this, that the cadenza is more or less episodial and does not require the same treatment, either rhythmically or melodically, as do the regular strains. A certain ad libitum style should be observed. Sometimes the movement is modified or arrested ; at other times the mensural accents are omitted. Alternate crescendo and diminuendo, and brief pauses upon certain tones, also play important parts. (See the close of Chopin's Nocturne, op. 9, II.)

15. Passage.—This general term is applied specifically to a series of chord or scale figures in thematic style, and of irregular period construction. The simplest examples consist of a sequence continued beyond its natural length, thus diverting the attention from a regular rhythmic arrangement by phrases. Passage occurs most frequently in "free fantasia" or development; also in preludes, intermezzi and terminations. An example is quoted from the "perpetual movement" rondo. It occurs in the termination and contains twenty-seven measures. The passage at first consists of a series of diminished seventh chords descending and ascending. This is followed by a continued sequence on the four-six chord of *C*, leading to the last recurrence of the rondo theme. The entire

passage is irregular in construction, and neither the chord figures nor the sequences can consistently be divided into phrases. Different conditions are here presented, and therefore a different mode of treatment is required. Nearly all passages are transitional and represent more or less of emotional excitation. The one under notice is a fair illustration, and part of this is quoted :

Ex. 127. Von Weber. Op. 24.

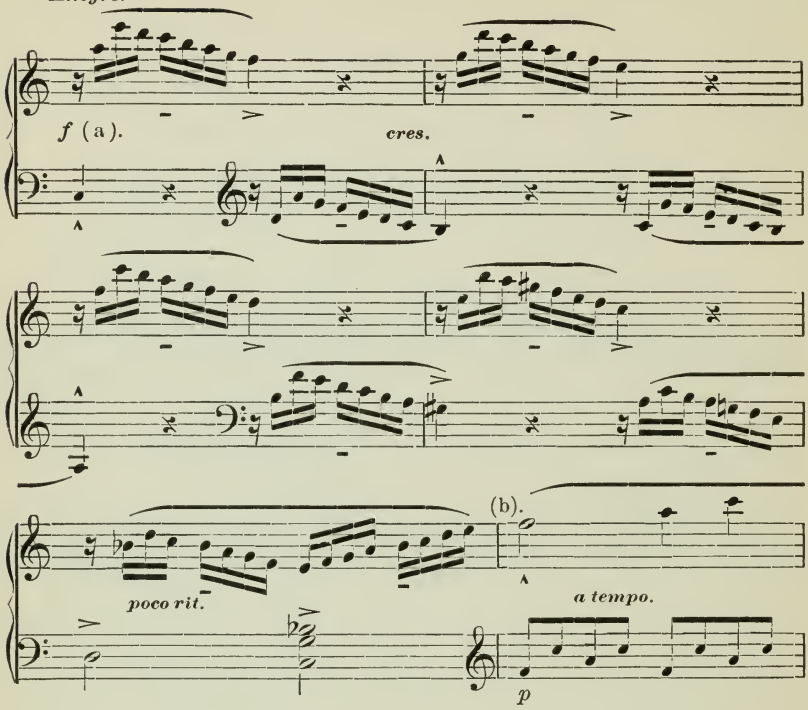


The melodic outline here continues to ascend until it reaches A, which is the climax. Then there is an anti-climax at the end of these diminished seventh chords. Considerable reserve force is therefore required, and this is the principal difficulty. All of this termination is marked *ff*, but that is evidently a very general direction, since it would, if literally applied, destroy the climacteric effect. The performer would better commence the passage *m f* and then increase it to *ff*.

Another interesting example of passage may be found in the first allegro of Beethoven's op. 53, known as the "Waldstein Sonata." Reference is made to the pedal passage commencing with measure 142 and extending to 156. Beginning pianissimo, there is a gradual crescendo to fortissimo, immediately before the return of the principal theme in *C-major*. In von Bülow's edition the style of performance is carefully indicated.

From Mozart's piano sonata in *C* (XV Peters' Ed.) an interesting quotation is made :

Ex. 128. (II. Litolff's Ed.)



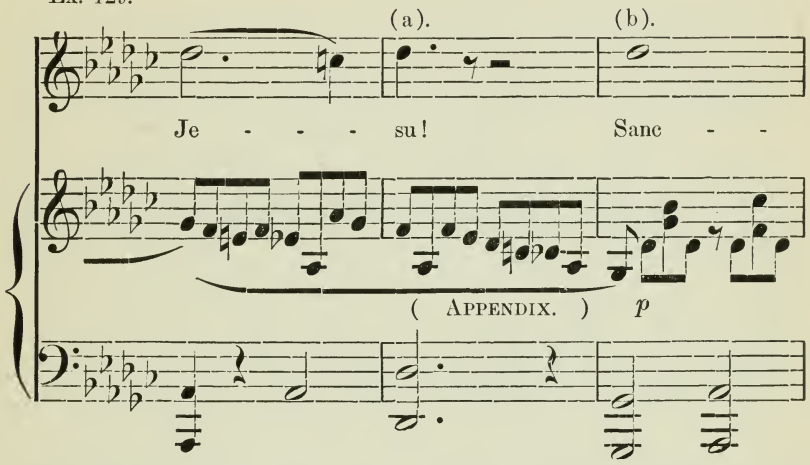
This occurs in the development and leads to the reprise (b). The sequence figures are to be performed connectedly, with a vibratory accent upon the bass notes *c, b, a, g-sharp* and a secondary accent upon the corresponding melodic outline above: *f, e, d, c.* This will reveal the motive above as well as that below.

The harmony makes the cadence so naturally that only a slight *rall.* is necessary. Observe the dominant relation in the passage: *A—D, G—C, F—B, E—A;* also the melodic outline above, already referred to.

16. Appendix.—This is a species of codetta and belongs primarily to vocal and concerted music. It is used to fill in a void between interrupted sections of melody, or to connect one strain with another by means of a brief modulation. "Adelaide," or "Ah! Perfido," by Beethoven; "Spring Night," by Schumann; "La ci darem la mano," from Don Juan; in fact almost every fine

song affords an illustration. See end of first period in Kucken's "Good-night, Farewell." An example is quoted from Dudley Buck's "Ave Maria":

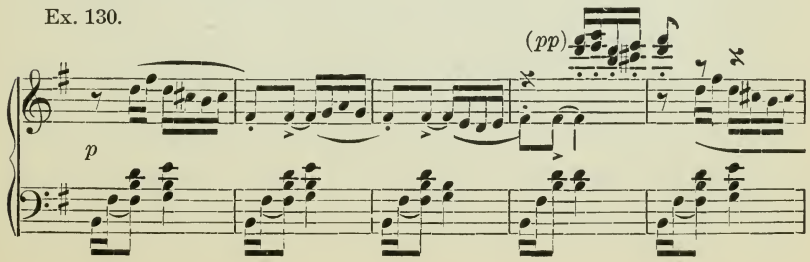
Ex. 129.



In the vocal part a strain ends at (a) and the first theme is resumed at (b). The appendix in the accompaniment serves two purposes: It fills the void occasioned by the rest in the voice part, and connects the two periods by modulating from *D-flat* back to *G-flat*. In applying this device to instrumental music it will be necessary to consider the appendix as issuing from some other instrument than that which delivers the main theme. This separate view of the matter may be facilitated by performing examples like the last as a piano solo, but with due regard for the fact that it consists of a lyric melody and an accompaniment.

An instrumental illustration is taken from Lassen's ballet music, "Love Above all Magic":

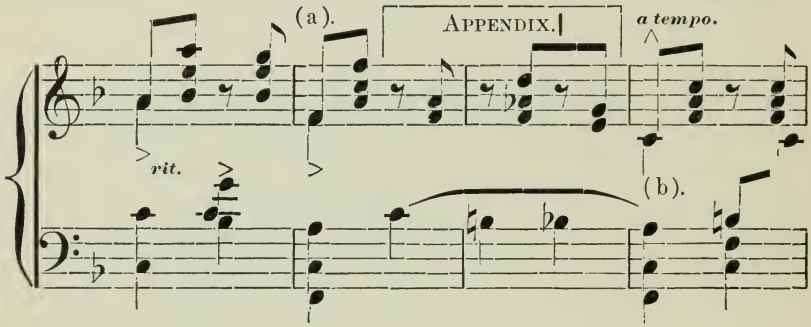
Ex. 130.



The first period, in *G*, as well as the second, in *B minor*, contain these appendixes. They are here performed like echoes, though the appendix may appear below as well as above the principal melody.

Innumerable instances similar to the following might be quoted:

Ex. 131. Rubinstein.



The appendix of one measure and a half occurs between the ending of the first period at (a) and its repetition at (b). See the lower slur.

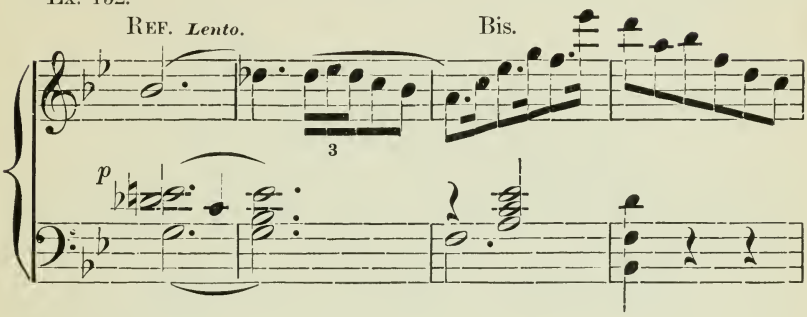
17. Refrain.—The refrain sometimes corresponds to episode and at other times resembles the burden to a song. "Flowers," by Bradsky, may be taken as an illustration. At the end of every verse there is a cantabile strain which chants praises to the rose. This is the refrain. "The Old Song," by Lassen, is somewhat similar; so is the "Three Fishers," by Parsons.

Jean Nicodé, in his "Ball Scenes," op. 26, introduces at the close a refrain of singular construction. The waltz proper suggests a series of ball room pictures, but in the *langsam* (a grand promenade) and the Refrain which follows, all is changed. Observe how the latter reflects the mood of one dependent upon a smile. The tranquil nature of the dissonances, the unsettled tonality, and especially the restraining effect of the sustained *D* against the *E-flat* above, all point to an illusive denouement and a repressed passion. The Refrain is indicated by the composer. (See the original four-hand arrangement.)

The next example is quoted from Ph. Scharwenka's "Dances

Polonaises," op. 38, II. The refrain occurs after the end of part I in *B-flat* and before the second theme in *G-flat :*

Ex. 132.



This bit of shadow serves partly as an intermezzo and partly as an epitome of the work, which tells of smiles and tears. All the instances quoted are either *ad lib.* or *un poco piu lento.*

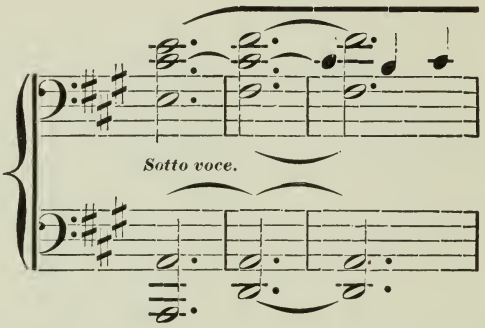
18. Episode.—This term has been used indiscriminately in musical criticism. But to the author it seems desirable that the word episode should be confined to its specific designation. The country dance introduced by Beethoven into his pastoral symphony may properly be termed an episode. The sudden change from three-fourth to two-fourth measure, and the unmistakable dance rhythm with its grotesque accents, are not such features as we might expect to encounter in a symphonic work. Yet, as there was a merry-making scene among the peasant-folk it is reasonable to suppose that they indulged in a rustic dance. In the present instance the style is sufficiently indicated,—this being impression music. But as a general principle the author confines himself to the remark that episode indicates merely a digression, or the introducing of adventitious matter. It is therefore a notice to the performer that some separate incident has been introduced, and that its import must be apprehended.

Examples somewhat similar to that cited from Beethoven occur in Raff's "Im Walde," H. Hofmann's "Frithjof," and in Goldmark's symphonic suite, "The Country Wedding." Piano and organ compositions contain fewer examples of episode. In the

"Elegy to Night," by Jambor, there is a short episode as middle part, *piu mosso.*

Another instance may be found in the Scherzo by Chopin, op. 31. The episode begins thus:

Ex. 133.



This tells its own story and needs no words of comment.

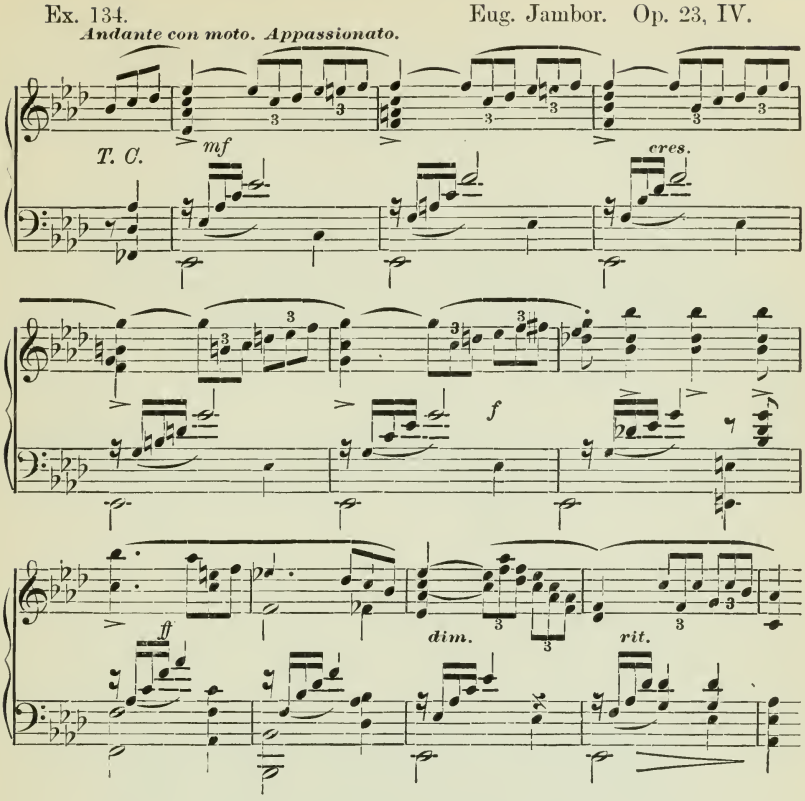
19. Continued Thesis.—This is fully illustrated in Complete Musical Analysis and it is only necessary here to deduce from it a mode of procedure for practical performance.

The continuation of thesis usually rests upon a harmonic basis which is so conceived as to form a continuous chain without resolving cadence. A melodic sequence also may be repeated in such manner as to constitute what is here termed continued thesis. In either case there are two important features to be considered: 1. The unity of design; 2. the increasing tension and exaltation which the continuation of thesis usually expresses.

(There is, apparently, considerable similarity between passage and continued thesis, but a distinction ought to be made between them. Passage work is more thematic and usually more artificial. Continued thesis is essentially melodic and forms an integral part of the music structure. See Ex. 134. Passage resembles extended sequence work, or certain kinds of cadenza; the continuation of thesis forms part of an organic whole and represents a central idea.)

The first quotation is from a "Night Elegy" and occurs in the termination, thus:

Ex. 134. Eug. Jambor. Op. 23, IV.

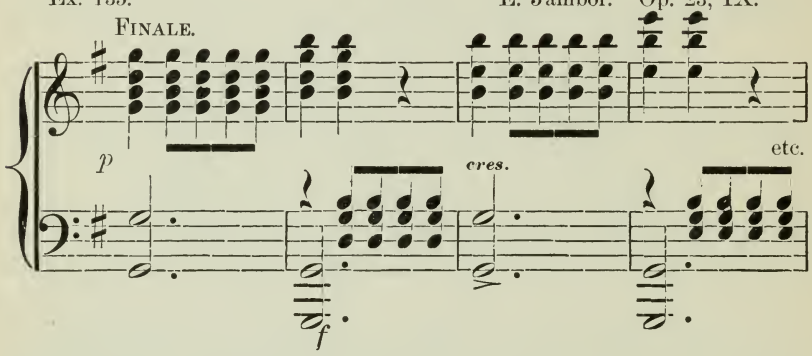


The sequences in the uninterrupted melody are first to be observed. Notice the peculiar manner in which the period is extended, and how the phrase divisions are lost in the passionate repetition of the first sequence figure. Then observe the chain of harmonies in the accompaniment. Though the middle parts proceed somewhat in a dominant relation (as *F* to *B-flat*, *G* to *C*), the continuous theme above and the pedal-note below serve to maintain the interest and to counteract the effect of an intermediate cadence. The expression becomes more and more impassioned until the climax (*ff*) is reached. No cadence occurs here, however; but after the diminished chord on *E natural* is resolved to *F-minor* the emotional excitement begins to subside, and finally ends with a perfect cadence on *A-flat*. The continued thesis consists therefore

of eleven measures, and ends with our quotation. The manner of performance is indicated (as well as such moods may be) by the words and symbols in the example.

The next quotation is more extended but less ebullient than the previous one:

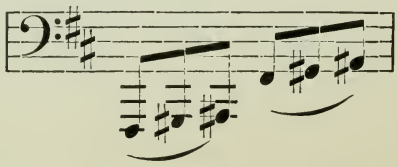
Ex. 135. E. Jambor. Op. 23, IX.



From this point the thesis continues during twenty-one measures. This cleverly prolonged period will justify itself without any pre-arranged plan of phrasing, so-called. The main difficulty will consist in performing the entire twenty-one measures as an integral whole, a continuous and connected period. A carefully graded and well-sustained crescendo is particularly desirable here. The thesis begins *piano* and the termination is marked *fortissimo*. To gradually increase the volume of tone to this latter degree is the principal task for the performer.

Rubinstein's Tarantella, op. 6, contains an interesting illustration of continued thesis. It commences before the figure of the introduction recurs and includes the twenty-one measures of intermezzo in $\frac{2}{4}$ measure. Beginning thus,

Ex. 136.



it continues during thirty-seven measures. The impression of

F-♯ as dominant pedal-note throughout this long, unresolved passage considerably simplifies the performer's task, because there can be no cadence while the effect of dominant harmony prevails.

The principal requirement in performing a prolonged thesis is, to maintain the continuity of design, whether it embodies a highly wrought emotional expression (as in Isolde's "Love-death"), vaguely defined longing (Jambor, op. 23, IV), or the realization of hope deferred (Mozart fantasia in *D*, and Jambor, op. 23, IX).

CHAPTER XIII.

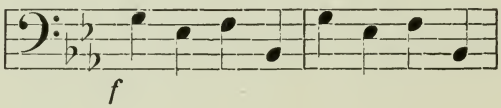
MUSICAL DEVICES AND DETAILS—(Concluded).

20. Carillon.—Bell motives and carillons have become free possessions to modern composers, though only a limited number, apparently, have been used. These bell motives frequently have a special significance when employed in certain works, and therefore demand consideration from the performer. In North America we know but little of carillons, change-ringing, curfew bells, matins, etc. But in the older countries bell casting is a fine art, and the carilloneur devotes a lifetime to his profession. The bells range in weight from ten tons to a couple of pounds, with corresponding varieties of pitch. In religious rites and services the use of bells is particularly significant.

For secular purposes certain popular tunes have been transferred to the carilloneur, and the combinations in change-ringing have developed several motives which are characteristic. They may be called bell music.

In the opera, "Chimes of Normandy," one of these motives is effectively employed as an accompaniment to Germain's solo, "The Legend of the Bells":

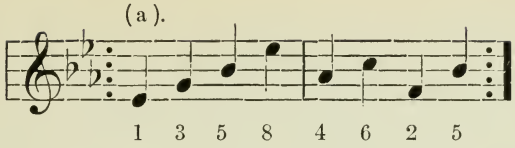
Ex. 137.



Also small bells are employed for musical purposes. Something of this nature is suggested by the well-known bravura piece, "La Campanella," Paganini-Liszt.

The most satisfactory carillons are those that are evolved from the natural cadence harmonies. An analysis of these shows their common origin. The first example (a) may be considered a model:

Ex. 138.

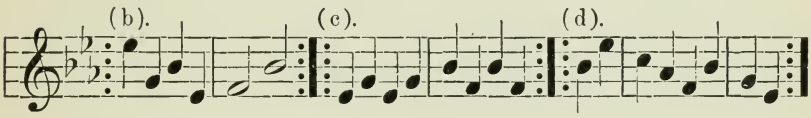


Every tone of the major scale (excepting 7) is here employed; yet the motive naturally rests upon:

Ex. 139.

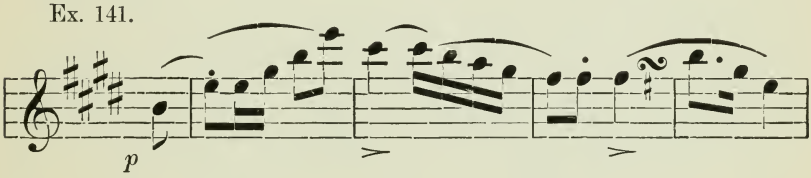
For obvious reasons the chord motives are most satisfactory. A few of these are presented here:

Ex. 140.



One of the most curious instances of the artistic application of bell motives is the rondo, "Midi," by John Field. It is not one of those inane effusions in which an occasional monotone is the only justification of the title, but a charming *genre* piece conceived from first to last in the carillon style and developed entirely from bell motives. The principal rondo theme is this:

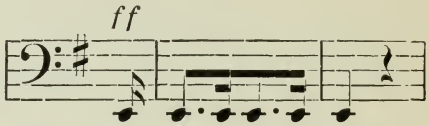
Ex. 141.



This is a variant of the motive (d) Ex. 140, afterward used more prominently in its original form. Even in the intermezzo (16 to 25) the tintinabulations continue. The second subject (in *B*) is founded upon a bell motive exactly like our Ex. 138 (a). This ground-base serves as counter-subject to the theme above, which likewise is included among the carillons. (Gounod employed a scale figure like this in his song, The Angelus.) In the present instance the C. S. is quite as important as is the upper theme, and wherever these

bell notes appear they should be treated somewhat in the manner of leit motif. During the continuance of this part the upper theme is slightly varied and resembles our motive (d).

After a brief intermezzo the carillons in *B* are repeated. Then the main theme recurs, and this is followed by an episode in *E-minor* which seems to suggest the clanging of fire-alarm bells, thus : Ex. 142.

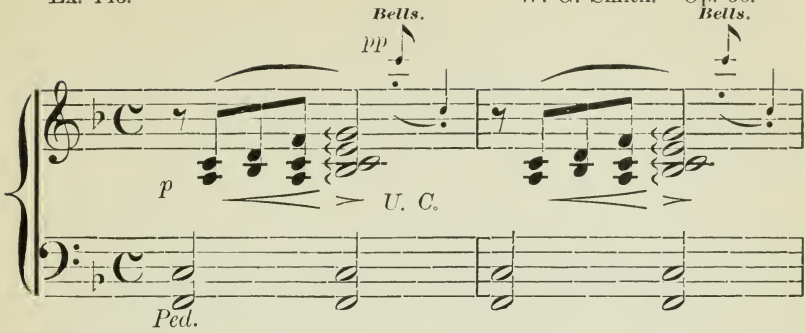


These were marked by the composer *marcato*, and they recur in a modified form in the sequences beginning on *A-flat*.

The coda very appropriately represents the natural termination of these carillon experiences : The bell of a tower clock begins to mark in slow monotones the hour of twelve, while from distant belfries we hear the accompanying chimes. The different parts stand in the following relationship, dynamically : 1. The monotone of the hour bell is to be most distinct. 2. The carillon previously used as C. S. 3. The chime of small bells in the highest part, which requires the least accent.

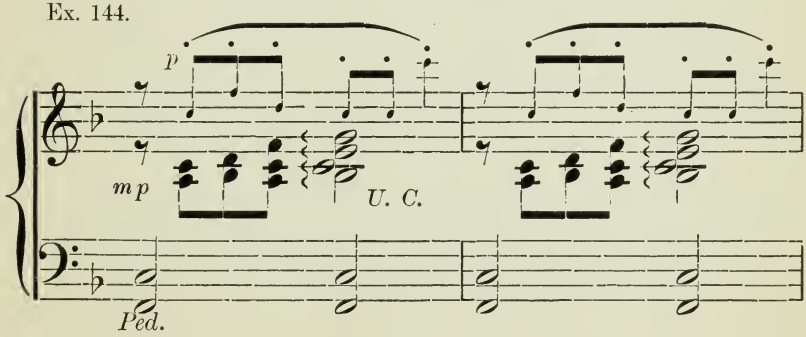
And now must be given a few directions with regard to the manner of producing bell effects. Without entering into an explanation of the material composition of bells (nearly all metals are used), it may be stated as a fact that they usually emit an imperfect, composite tone. The vibrations are necessarily of a metallic quality, and the impact of the mallet (or clapper) against the sound bow imparts to bell tones the character of all percussive instruments. The piano lends itself naturally to this effect. The vibratory quality is produced by sounding the bell note with a staccato touch *con pedale*. And as a matter of fact all carillon effects require a very free use of the damper pedal in order to imitate the more or less unmusical vibrations which result from the bell sounding in disproportionate parts, instead of vibrating as a whole. A few campanella effects are indicated in the following :

Ex. 143. W. G. Smith. Op. 56.



The principal theme is played legato and the chord well sustained, while the l. h. passes over and lightly touches the bell notes. If these are played demi-staccato, and both pedals are pressed immediately after the arpeggio chord is sounded, the effect will not fail of its suggestiveness. The soft pedal is here indicated (U. C.) not so much for the purpose of subduing the tones as for changing the quality; because the bell notes are a prominent feature of the composer's sketch, and yet they must be plainly distinguished from the regular theme. In the repetition of this initial period a more melodious bell motive is introduced as C. S. This requires different treatment:

Ex. 144.

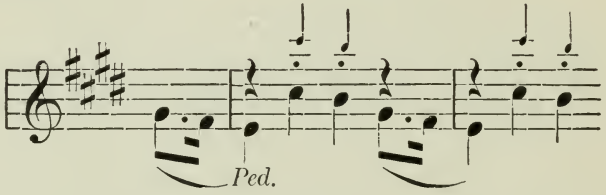


The author has indicated a slurred staccato style for the B. M. in order to properly distinguish it from the theme below.

Attention is now directed to the magic fire scene from "Die Walküre," arranged for piano by L. Brassin. In the original score

Wagner introduced the glockenspiel to reinforce certain melodic notes. He did not intend to produce a simple bell effect, but to impart to the musical delineation a certain piquancy and sharpness of outline. In the present instance it is desirable to create a very bright effect by means of energetic *staccati*, especially in these reinforced tones :

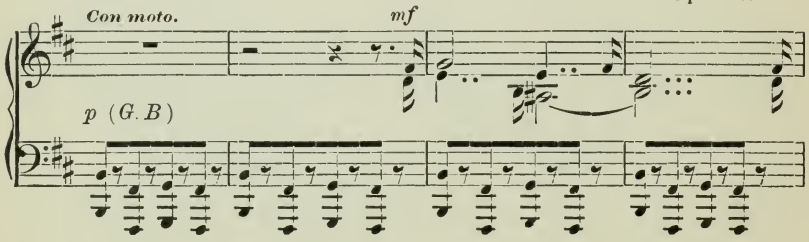
Ex. 145.



After having listened attentively to the original, it will be comparatively easy to make a fair imitation of the intended effect by means of Brassin's clever transcription.

21. Ground-Base.—This device consists of the repetition of certain cadence harmonies, or any figure which may serve as foundation to a varying theme above. The ground-base is frequently a constituent element of the chaconne, the pifferare, and other forms. Handel's chaconne in *F*, and the more famous one in *D-minor* by Bach,* afford good illustrations of the artistic application of ground-base. A more modern example is quoted from F. Hiller's " La Ronde de Nuit " :

Ex. 146. Op. 146.



The themes are contrived with so much ingenuity that they do not seriously interfere with the ground-base, which continues throughout the rondo. The constant repetition of the base figure

* This was composed for violin alone, but it has been arranged by Raff as a piano duet.

shows that it is a prominent feature of the music, and the occasional dissonances which result are perfectly musical, because the design renders them necessary.

The second valse by B. Godard contains a ground-base figure which continues throughout the waltz. These cadence harmonies (especially the real-base part) are to be treated as counter-theme to the figurations above.

Usually it is the general harmonic effect of the G. B. which is intended to color the musical sketch. This is true of the examples thus far quoted. Other instances are mentioned in the Compendium.

22. Pedal-note.—The various uses to which pedal-note has been applied by modern composers show the importance of this permanent tonal foundation. It may serve as connecting link in a chain of harmonies; as foundation for a continued thesis; as equilibrium in cases where the inverted chords are too much out of balance; it may add tenacity to a design requiring this quality, or it may contribute seriousness to an otherwise trivial passage. One of the most remarkable instances is the Ballet of Sylphs from Berlioz' "Damnation de Faust." The entire movement rests upon a tonic pedal sustained continuously by the violoncello. While the fairies trip their mystic measures the softly sustained organ-point helps to picture the peaceful and quiet scene, while the unhappy Faust sleeps and dreams of bliss.

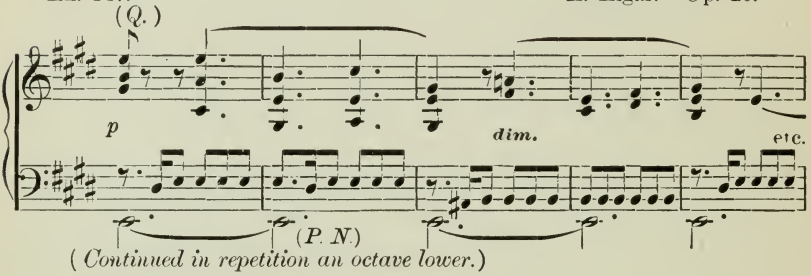
Liszt wrote a piano arrangement of this Sylph ballet, but since then a sostenuto pedal has been applied to the piano by Dr. Hanchett, of New York, and this attachment can be made very useful in prolonging an organ-point without interfering with the other pedals. In the Sylph ballet there are three parts to be treated independently, and their relative degrees of importance are in this order: (1) The principal theme; (2) the abbreviated chord figures in the middle; (3) the pedal-note. The manner of performing this latter will depend upon the quality of the instrument used. If the base is sonorous, the P. N. may be made to vibrate during eight measures without being retouched. But in no case must the key of the pedal-note be pressed oftener than once in a phrase of four measures. The finger which touches the organ-point should be in contact with the key before the time of percussion arrives, for even

the slightest evidence of mechanical action is to be scrupulously avoided throughout this movement.

The P. N. as foundation of a continued thesis has already been illustrated. By referring to that example (134) it will be observed that the organ-point is a prominent feature of the passage, and must be well sustained and sonorous.

The next quotation is from the final coda to a serenade for string orchestra (arranged as a piano duet by the composer) :

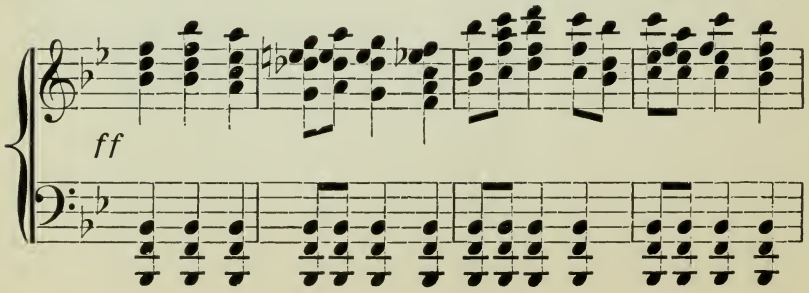
Ex. 147. E. Elgar. Op. 20.

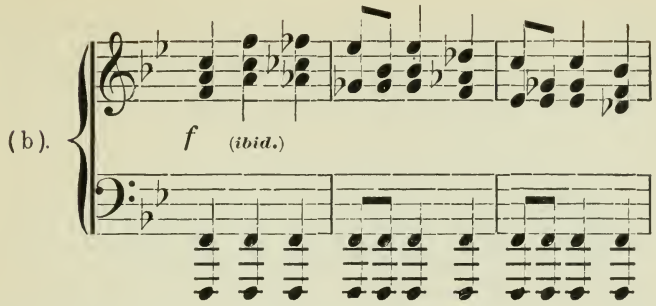


The nature of the harmonies is such that if they were accompanied by fundamental bases the effect would be trivial and incongruous ; whereas the tonic pedal imparts to the music an air of repose that is charmingly satisfactory. The organ-point is to be scarcely more than perceptible.

The following double pedal illustrates an opposite phase of this subject :

Ex. 148. (a). Ph. Scharwenka. Op. 38, II.

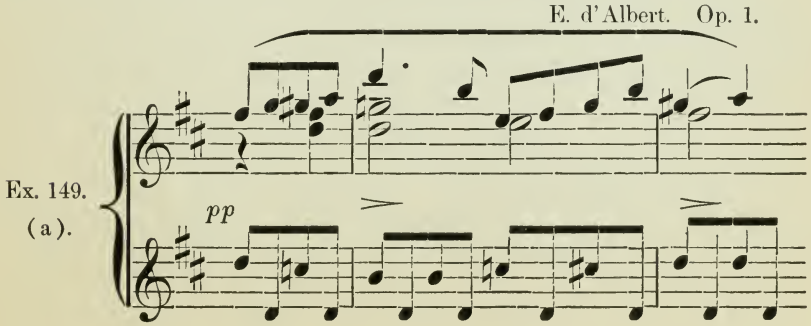




The principal theme appears at (a) in full harmony with a somewhat rigid, ponderous accompaniment. The double pedal in this instance expresses boldness and tenacity of purpose, and is therefore to be performed in an unyielding manner. The consequent period at (b) is much more darkly colored by means of the chromatic harmonies. These are somewhat out of balance when considered fundamentally. The dominant pedal-note, however, serves to maintain the tonal poise and is absolutely essential to the design.

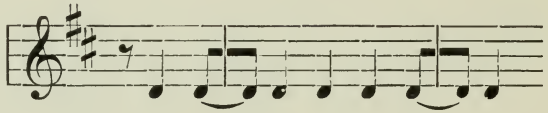
23. Drone Base.—This is mostly an imitative effect, as illustrated in the musette, tambourin, and other country dances. In the Scotch symphony Mendelssohn introduced a drone base as suggestive of the bagpipes, thus imparting a local color to the work.

Where the drone base in the musette is written continuously by means of ties it is to be re-touched at certain regular intervals of time in order to keep the pedal-notes in vibration. (The musette was incapable of forte effects, and therefore the dance of that name is almost invariably quiet.) A brief quotation is presented:



No special accentuation of the drone base is here necessary, because that would give to the music a syncopated, incongruous effect. But the musette imitation may be suggested by prolonging the lower *d* in this manner:

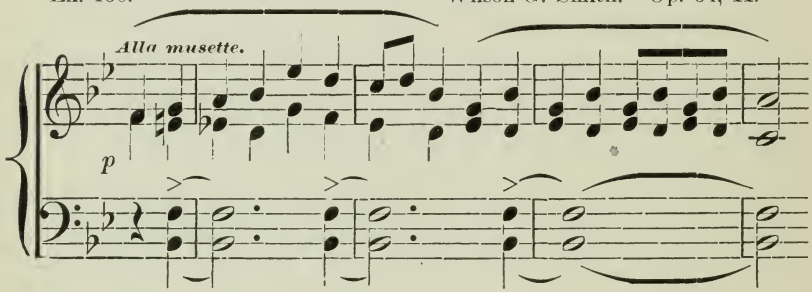
(b).



In addition to the harp pedal the damper pedal also is recommended in order to continue the vibrations, for it is to be observed of all these bagpipe instruments that their tone is directly opposite to that of pulsatalic instruments like the piano. Something of an organ tone is consequently desirable in music of this character.

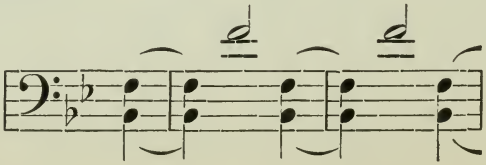
The double drone (tonic and dominant) requires different treatment, especially where the notes are tied, as here:

Ex. 150. Wilson G. Smith. Op. 34, II.



The base is accented here in order to make it vibrate during two measures. Otherwise the drone is soft and should attract very little attention. In the repetition of this period a peculiarity occurs which may need explanation:

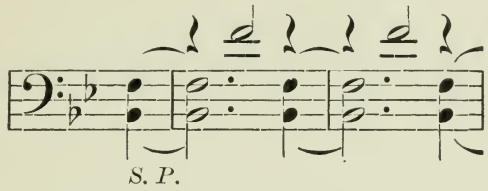
Ex. 151.



The double drone should continue to sound as at first, for it is

not to be presumed that the bases stop singing merely because the tenor part has a bell note on the dominant. By means of the sostenuto pedal this effect may be produced :

Ex. 152.

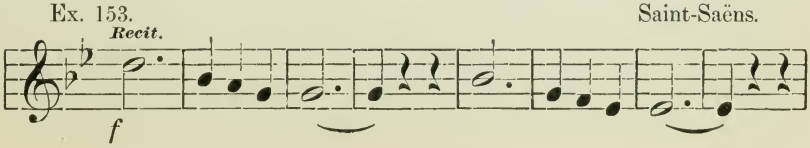


The composer would doubtless have notated the passage in this manner had he written it for band or orchestra.

Another interesting example may be found in the musette to F. Dreyschock's *E-major* gavotte. (Part 1 is properly a bourrée.)

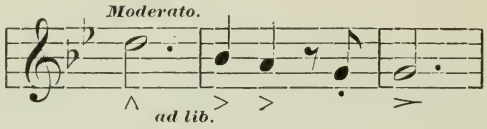
24. Recitativo.—The general principles governing vocal recitativo apply in a limited sense to instrumental music in this style. Having no specific text to follow, the instrumentalist is driven to the necessity of imagining such words as seem to apply to the nature of the sounds. With this supposed text before him the performer will experience less difficulty in delivering the recitativo in an impressive manner. All that can be stated *a priori* is this : That recitando passages should be delivered in a broad, declamatory style, without strict regard to the rhythmic value of the notes or regularity of the movement. The " Danse Macabre " contains an interesting example. In the midst of this ghostly revelry the horn sounds a note of warning, all the dancing and fiddling suddenly stops, and the chanticleer is heard signaling the approach of day. In the words of the composer, " Death utters a mournful declamation," and then the participants in this noisy incantation are supposed to disappear with the darkness which called them forth. The declamatory passage is as follows :

Ex. 153. Saint-Saëns.



These notes give but an imperfect indication of the intended effect, for surely we cannot measure them out in this manner. Perhaps the following arrangement may be of assistance:

Ex. 154.



Of course, it is to be understood that the regular movement (allegro) is to be relaxed during this declamatory passage. The accompaniment consists of softly sustained chords below, and these offer no obstacle to the ad lib. style of the recitativo.

The introduction to Liszt's second Hungarian Rhapsody is a recitativo. To attempt to produce the proper effect in this introductory declamation by maintaining the strict movement (as some do) is to attempt the impossible. "Counting the time" should be entirely dispensed with during the recitativo, and the non-legato style is generally appropriate. In truth, a slight disconnection of the tones, with distinct articulation, serves to produce the effect of actual declamation, as in parlando passages the experienced singer will abandon the vocal style and seek to emulate the orator. If, for example, the student will execute the recitativo from "Saint-Saëns" (Ex. 153) with a single finger, he will approximate the manner in which certain declamatory passages ought to be performed.

25. Coda.—This term has been variously applied, and as a consequence it is not clearly understood by young performers. In fugal parlance the word "coda" refers to a few supplementary notes (sometimes less than a measure) which may be added to a subject in order to admit the response according to tonal requirements. Such instances should be called by the diminutive term, *codetta*, or appendix. The simplest examples of coda (tail) are those which correspond to postlude in a song, and which are introduced after the movement has apparently ended. In such instances the coda is separated from the preceding and appears as an afterthought. When built upon the principal motive the coda is gener-

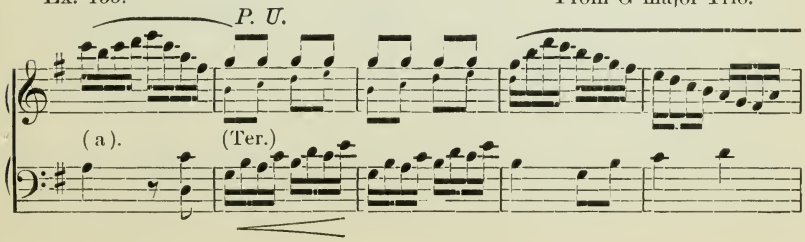
ally ad lib. in style. Such is the character of the coda in Schubert's Hungarian Divertisement, op. 54. See the last thirty-six measures. This beautiful coda diminishes to the close and the movement is considerably relaxed. Similar in style is the coda to the last variation in Beethoven's op. 26. See also close of the adagio in the same master's op. 27, II. This coda is founded upon the principal motive, and the very monotony of grief is expressed by the reiterated monotone, *g-sharp*. Another instance occurs at the close of Schumann's charming berceuse, op. 124. The last seven measures form a coda, and the style is ad lib.

The examples quoted (of which hundreds similar in design might be mentioned) are short conclusions, somewhat regretful or plaintive in character. In conclusion mention is made of the coda in the largo to Beethoven's op. 7. It forms an united period with the termination of the principal theme. A contrasting example is presented in the last of "Au Matin," by Godard.

It is remarkable, in view of the instances cited, that no coda appears in any of the eight lyric pieces, op. 38, by Edvard Grieg. The concluding measures of "Åsa's Death," from his first Peer Gynt Suite, is one of the few exceptions.

26. Termination.—The author applies this term to the finale of a movement when the concluding portion is joined uninterruptedly to the preceding, as in united period. All other writers call this *coda*, but in actual practice it seems desirable to make a distinction between Coda and Termination. As a simple illustration the concluding portion of Haydn's "Gipsy Rondo" is cited. After the final repetition of the principal theme this termination occurs, somewhat in form of an united period:

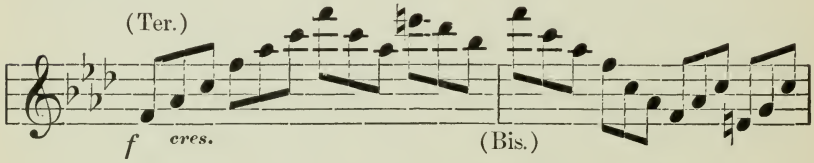
Ex. 155. From G-major Trio.



Observe that the termination is not separated from the previous strain (a) but joined to it without interruption. Observe, also, that the new matter (Ter.) is of a sprightly, animating character, and admits of no ritard, but rather demands an increase in movement to the close. The author's object in drawing a distinction between coda and termination is, therefore, to mark an actual difference between one and the other. Coda (especially when brief) is usually to be played *a piacere* and in a slower movement. Whereas termination is more or less turbulent or impatient, and in nearly all instances is to be performed *con anima*, or *accelerando.*

A more elaborate termination occurs at the end of Beethoven's op. 2, I, from this point :

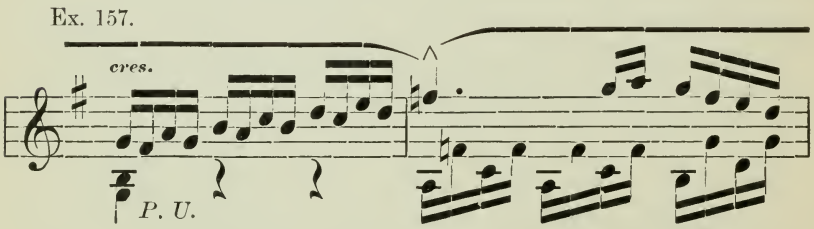
Ex. 156.



This begins decidedly, and with increasing animation to the end. In the Stuttgart edition this Ter. is marked "close II."

The andante to Mozart's *C-major* sonata is another illustration of the point under notice. At the end of the romanza a termination of eleven measures begins thus :

Ex. 157.

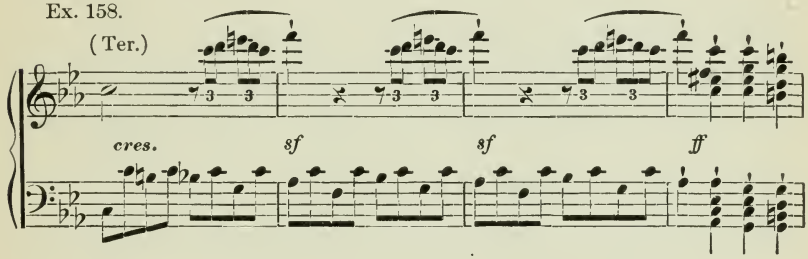


The author has marked this cresc., because its impatient character is plainly manifest. (See Ex. 51.)

Mendelssohn's "Spring Song," op. 62, VI, presents a somewhat similar instance. See the last twelve measures. The terminating portion of Beethoven's movements is usually more extended. Thus,

at the end of the rondo in op. 13, after the principal theme has appeared for the last time, there is a termination of more than a page. The annotators have labeled this "Coda," but it would be better understood as termination. It is not isolated from the preceding nor does it appear as an afterthought. It is impatient, even exciting, in its expression, and calls for increased tone and movement. The termination referred to begins thus :

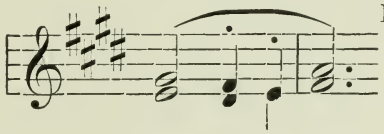
Ex. 158.



Many examples of termination may be found in works composed during the present century. See the last thirteen measures (marked *accelerando*) in Chopin's *A-flat* Waltz, op. 42 ; also Valse Caprice, Karganoff, op. 16.

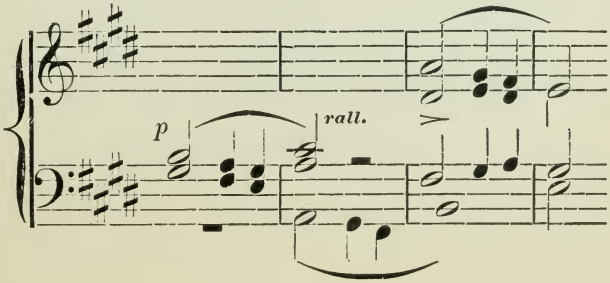
27. Recollection.—At the close of a movement composers frequently introduce a fragment of the first or second subject as a reminiscent expression. Thus, in an Adagio beginning like this,

Ex. 159.



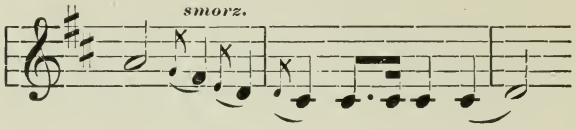
the composer includes in the last five measures a brief recollection as codetta to the movement :

Ex. 160.



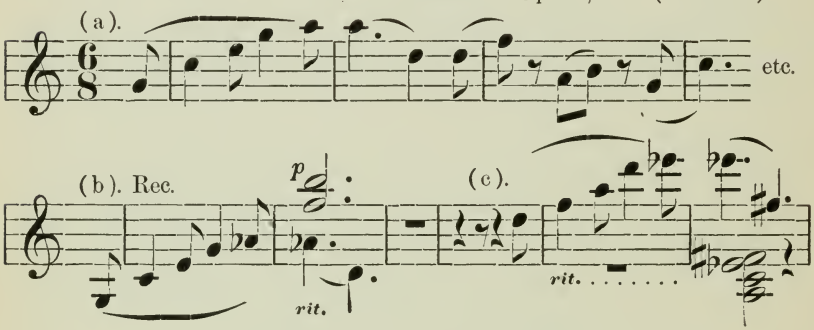
The effect is inclined to be regretful and pensive. Similarly Mozart employs a brief recollection at the close of his rondo in D:

Ex. 161.



This is a variant of the original motive and occurs in the coda. The nature of the sounds will, of course, influence the style of performance, and where the motive is so altered as to sound regretful the tempo should be taken more slowly. This is more plainly illustrated in the next quotation. The original motive at (a) appears in the recollection as at (b) and (c):

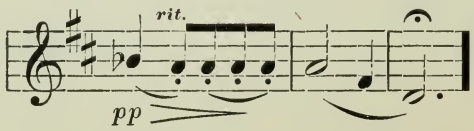
Ex. 162. Kuhlau. Op. 66, II. (4 Hands.)



The ritenuto is plainly indicated by the dark tones (*a-flat* and *e-flat* in the key of *C-major*), and these are to be closely connected with the tones which precede and follow them.

A similar instance occurs at the end of the Andante in Schubert's *A-major* sonata, op. 120:

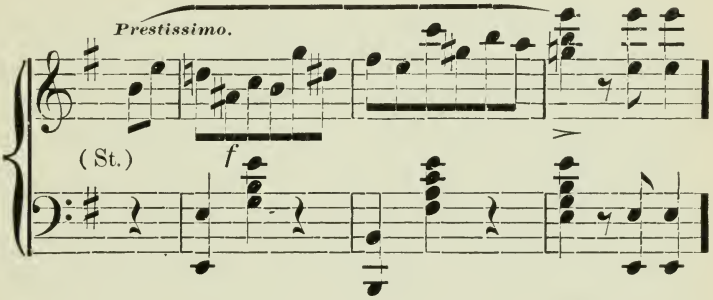
Ex. 163.



See also the last seven measures of Chopin's Nocturne, op. 37, II. The recollection is in the nature of a benediction.

28. Stretto.—Stretto is here applied to the few last measures of a movement when they are impatient or precipitant in style. The bolero in Moszkowski's op. 12 contains an example. After the last perfect cadence there is a stretto of eight measures, and this is played faster and faster to the end. A more characteristic illustration is here quoted from Grieg. It is preceded by a brief recollection (*piu lento*) and a pause. Then the stretto takes place:

Ex. 164.



The manner of performance is sufficiently indicated by the composer.

Other examples of stretto will be mentioned in the Compendium. But it is unnecessary to add more illustrations here, because the stretto is invariably intended to be performed in the manner described.

CHAPTER XIV.

THE DANCE FORM. OLD STYLES.

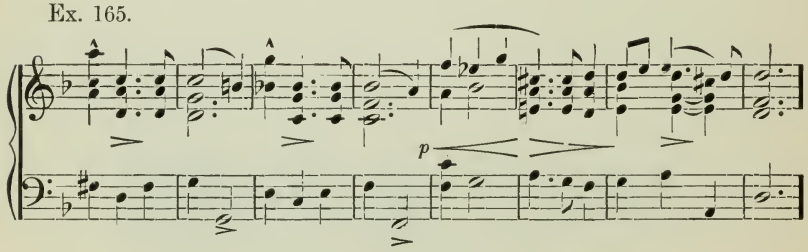
As a preliminary step in the study of style and expression, it will be necessary to pass in review certain species of the dance form, especially those whose characteristic features are of musical value. One of the oldest and most important of these is the—

Zarabanda.—It is of Moorish origin, but was well known to A. Scarlatti, Corelli, Purcell, and Bach. The main characteristics to be observed in performance are the slow and majestic movement and the rhythmic accent, which falls upon the second beat of certain measures. The mode is usually minor ; the measure $\frac{3}{4}$ or $\frac{3}{2}$; the form, that of a ballad dance,—two periods.

Corelli's sarabandes are *largo ;* those of Bach are *andante* and *andantino.* The movement varies from (♩ = 76) to (♩ = 88).

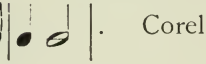
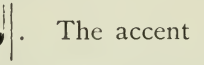
One period from Corelli's *D-minor* sarabande is quoted as a specimen example :

Ex. 165.



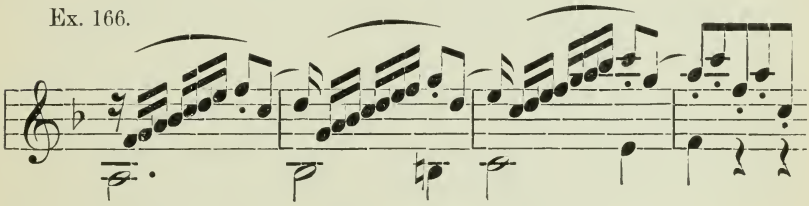
It is seldom that the special accent is required in every measure, but where the note which falls upon the second beat is a half or a dotted quarter, the rhythmic accent is intended, though it may not be otherwise expressed. In the sarabande from Corelli the

accompaniment is mostly in this rhythm, , which implies the special accent.

In Bach's *D-minor* sarabande the rhythm is ; the one in *A-minor* is similar  . Corelli's *E-minor* sarabande begins,  . The accent symbol does not always appear, nor is the movement always indicated outwardly ; but the performer is supposed to know the characteristic features of these old dances and to be governed thereby.

Corrente (**Coranto**).—This is an old Italian country dance of a lively character in $\frac{3}{4}$ measure. It begins upon the last half of the third beat, which gives to this particular part of certain measures a rhythmic prominence. Not all correntes have this peculiarity at the outset, but the fact remains that composers have recognized it, and in the course of the music a note will appear upon the final half beat as the beginning of a phrase or a rhythm. This point is illustrated in the *F-major* corrente by Handel :

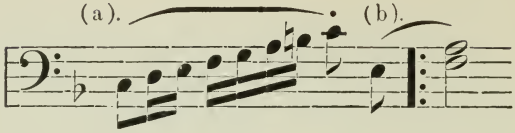
Ex. 166.



Each semi-phrase is isolated from the last eighth note in order to mark the rhythmic divisions of the corrente. The slurs were placed by Von Bülow, who, in a marginal note, states that this dance "generally commences upon the last eighth of a measure." If the last note at the end of the slurs is played staccato (as written) it will serve to isolate the termination of the scale passages, and thus obviate the necessity for a special accent upon the sixth eighth note. The cadences also end upon the fifth eighth note, which, as Von Bülow observed, "serves to illustrate the manner in

which the repeated parts [periods] are connected with each other," thus :

Ex. 167.

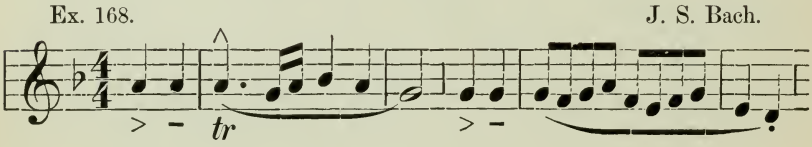


The first period (a) here terminates upon *c*, and the last eighth note belongs to the second period (b), not to the measure in which the *e* occurs.

Numerous examples occur in the harpsichord suites and partitas and most of these begin upon the last eighth note, or the last sixteenth in $\frac{3}{8}$ measure, as in Bach's *E-minor* corrente from his sixth partita.

Gavotte.—This popular movement was not thoroughly developed until the latter part of the seventeenth century. Hence we find examples from Dupont, Lock, Lully, Corelli, and even Rameau, which only approximate the gavotte form and rhythm of a later day. The gavotte is really a moderate movement in $\frac{4}{4}$ measure, with regular rhythmic divisions, beginning upon 3 and ending upon 2, thus :

Ex. 168. J. S. Bach.



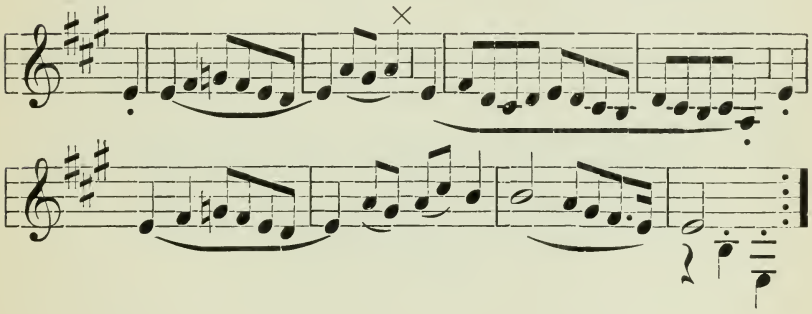
Since rhythm is the musical expression of action and motion, it becomes the mainspring of all dance music. But the gavotte does not require strongly marked accents, and the punctuations between all well-defined divisions obviate the necessity for special accentuation. In the irregular or extended periods, such as occur in this gavotte, from the sixth English Suite (second period of part I), the normal accents may be observed as a relief to the regular gavotte rhythm. When the dance is divided into two parts, a brief pause

should be observed before a new part begins. This is all the more necessary where the key or mode is altered in part II.

Musette.—This is the same in measure, movement, and general rhythmic divisions as the gavotte. In keeping with its name, the musette is founded upon a pedal note or upon a drone base of tonic and dominant combined. Another peculiarity of the musette is that it is lighter in character and more quiet than is the gavotte. When the former is added to the latter, as part II, it is proper to pause briefly at the end of the musette and then repeat the gavotte. In the D. C. play each period only once.

Bourrée.—This is a French dance, older and livelier than the gavotte, which it somewhat resembles. The measure is $\frac{4}{4}$, but the rhythmic divisions begin upon 4 and terminate upon 3. Frequent punctuations are therefore required between the third and fourth beats of certain measures:

Ex. 169. Bach. 2nd English Suite.



A more pointed staccato may be included at the places marked ×, but the rhythmic divisions occur here so regularly that very little punctuation is necessary.

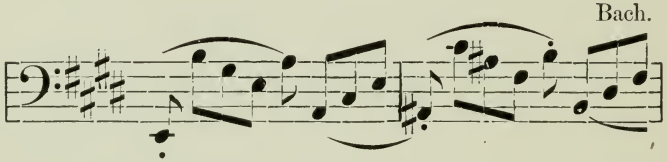
Rigaudon.—In some of its features this is similar to the bourrée. Both are in common measure, and both commence upon the last beat. But the rigaudon is more rustic in style and the movement should be *alla breve*. It is, in fact, a rollicking country dance and ought to be played with considerable rough vigor, suggesting bumpkins and hobnails. There is an excellent rigaudon in Grieg's

"Holberg Suite," op. 40, two or four hands. (The original is for string orchestra.)

Allemande.—It is not here necessary to inquire into the origin of the allemande (Fr. *allmain*), especially since that is a matter of doubt and dispute. It is an old German dance, and originally contained the leaping step. Nearly all composers of the harpsichord epoch employed the allemande in their suites and partitas. Each of the six French suites by J. S. Bach opens with an allemande. They are in common measure, allegro or allegretto, and almost invariably begin upon the last sixteenth note. This gives an important clue to the phrasing. The leaps (extended intervals) are also prominent features, and must be duly recognized in the performance. An example is quoted from the sixth French suite :

Bach.

Ex. 170.

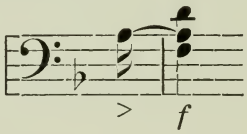


etc.

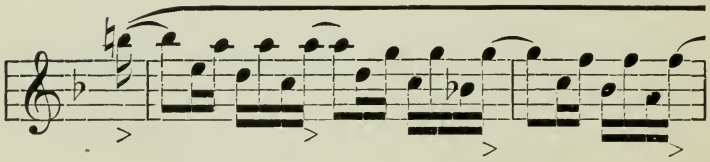
One of the most interesting allemandes is that from E. d'Albert's piano suite, op. 1. (The counterpoint is worthy of Bach.) A fragment of this is quoted to show the connection between the preliminary note (a) and the termination of certain rhythmic groups :

Ex. 171.

(a).



(b).



The entire passage is slurred, and therefore the reading depends mostly upon rhythmic accent, as indicated in the example. It is worthy of note that this allemande contains the same characteristic features which were recognized by Couperin and Bach, thus prov-

ing that the allemande is something more than a thematic exercise in sixteenth notes.

Through carelessness or ignorance pianists too frequently ignore the individual peculiarities of these old dance movements and sacrifice thereby many legitimate artistic effects. What is still more serious, they fail to reproduce the spirit of an important bygone age, which lies dormant between the pages of those antique suites and partitas. These embrace an epoch beginning with Frescobaldi and Lulli, and terminating about 1750.

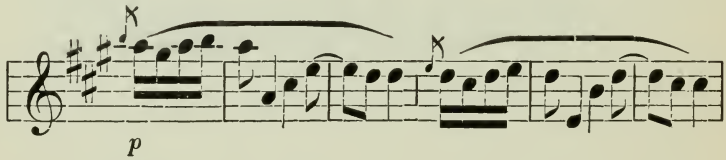
CHAPTER XV.

THE DANCE FORM. MODERN CLASSICAL STYLES.

Minuet.—This is classed in the Mozart epoch because the earlier examples were not clearly defined in respect of those qualities which characterize the finest specimens of minuet. Composers of the seventeenth century occasionally introduced into their suites a movement in triple measure, which they called minuet.

But the peculiar grace and charm which Haydn, Boccherini, and Mozart infused into their minuets are lacking in those of Corelli, Couperin, and Bach. Hence the author classes the ideal minuet with modern dance movements, for it really is a product of the latter part of the eighteenth century, and belongs to music's most melodious epoch. The famous minuetto in Boccherini's *A-major* quartet may be cited as an example. The grace of this simple movement is such that conductors of symphony orchestras frequently include it in their popular programs among the numbers for string orchestra. The first section is here appended:

Ex. 172.



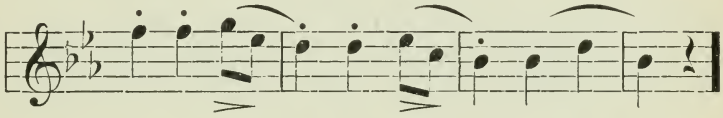
Nearly all modern minuets commence on the third beat which, therefore, receives either a rhythmic accent or a melodic punctuation so long as this peculiarity is manifest. (See Ex. 172.)

The minuet was derived from the ancient peacock dance, and retains the ceremonial character of that obsolete movement. The performer should imagine a goodly number of ladies and cavaliers disposed in couples on the floor of a ball-room. The music begins. The dancers salute each other in graceful obeisance, and then pass

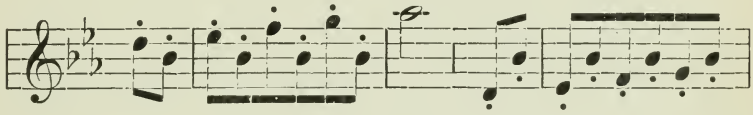
in curving figures, each cavalier extending his elevated hand to the lady opposite, who offers hers in return, and thus they glide by. It was not so much a dance as a pantomimic promenade in which courtly grace, elegance of manner and dignity of carriage combined with rich costuming and brilliant surroundings in presenting a captivating and harmonious picture. The movement of such a minuet (Ex. 172) is very moderate, and since grace and pose are the principal characteristics, the tempo should not be rigid, but slightly variable and yielding. Neither should the accents be strongly marked, for that style is inclined to suggest angularity of movement, as in the rigaudon and the czardas.

There are minuets which begin upon the first instead of the third beat, for instance the one in Mozart's last *E-flat* symphony. Yet even here the third beat frequently comes into prominence in such places as these :

Ex. 173. (a).

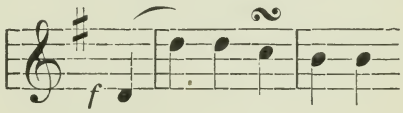


(b).



And the favorite *menuet ancien*, by Paderewski, is another instance. The first period begins upon 1, but the second and third periods begin unmistakably upon the third beat. So does the repetition of the initial period :

Ex. 174.

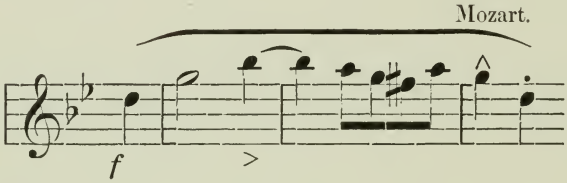


The coda also starts with a preliminary note. Mr. Paderewski's minuet in *G-minor* manifests the same tendency in its rhythmic grouping. If the music does not divide itself naturally in this manner the student must not include punctuations nor special accents for the sake of an arbitrary formula. But in nearly all modern examples the peculiar features here mentioned will be

found, upon close examination, to exist, and their presence must influence the interpretation. This statement has been called in question on account of the seeming exceptions, but the criticism is a superficial one. The author recently examined fifty minuets by standard composers, and found that forty-four began upon the third beat. Since then he is still more firmly established in his original belief (expressed in his "Musical Analysis"), because it is founded upon very substantial facts and circumstances.

All such examples as the minuet from Haydn's "Oxford" symphony (Ex. 102), from Mozart's last *G-minor* symphony, and the minuet in von Weber's sonata, op. 24, require frequent punctuations after the second beat of certain measures, or a corresponding accent upon the third beat when it is the beginning of a rhythmic group, thus :

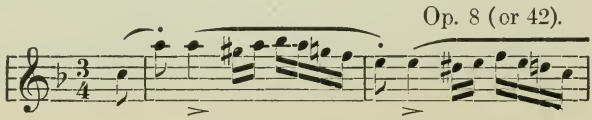
Ex. 175.

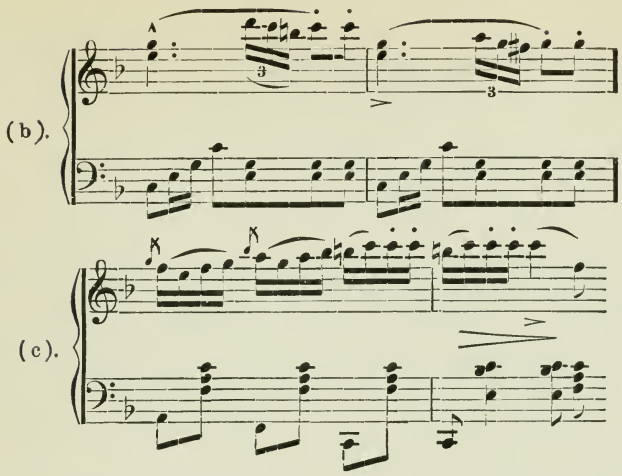


The emphasis on the tied note is principally on account of the syncopated character of these phrases. See also the minuets in Schubert's "Tragic" and *B-flat* symphonies.

Polonaise.—The modern polonaise is a Polish dance, and, like the minuet, ceremonial in character. There are several peculiar features to be observed in the performance. The rhythm of the theme is frequently syncopated, with the rule of accent reversed. The third beat is usually unaccented, though the second beat often comes into prominence. The castanet rhythm of the bolero nearly always appears in the accompaniment, either in part I or part II. A few quotations are made from Beethoven :

Ex. 176. (a).





At (a) the syncopated rhythm and mode of performance are shown. The accompaniment rhythm at (b) appears in the second period to enliven the movement. At (c) may be seen the peculiar cadence which always falls upon the weaker parts of the measure; sometimes on 2, but more often on 3. Many of the groups begin upon the last eighth note, and this must be duly considered.

Chopin, in his polonaises, varied the rhythm considerably, but preserved the characteristic features. In op. 40, II, the special accents fall mostly upon 2.

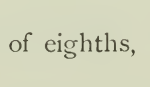
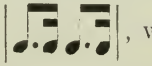
The character of the modern polonaise is majestic and inclined to seriousness. These qualities exclude a quick tempo. Even the "military polonaise," which is marked *allegro con brio*, is taken at a moderate pace so far as the quarter note beats are concerned; but the full harmony played in sixteenths gives the effect of an allegro movement. The average tempo is about ($\text{♩} = 100$).

Bolero.—This is another triple-beat movement, and as the castanet rhythm, or , is a prominent feature, one might be led to suppose that the bolero is similar to the polonaise. There is, however, very little similarity. The bolero is a national dance in Spain, unlike any other terpsichorean movement, excepting, perhaps, the cachoucha. Originally, the bolero was an

amorous dance or pantomime, accompanied by castanets to mark the mensural rhythm. A certain amount of levity and considerable animation characterize the best examples of bolero. The principal rhythm of the theme is so animating as to create the impression of a fast movement, though in reality the quarter-note beats seldom exceed (♩ = 104). The rate of speed is, however, quite variable when the bolero is danced as as a pantomime. Another peculiarity of the bolero is its dual rhythms. Triplets of sixteenths, interspersed with other note values, and frequently combined against even notes in the accompaniment, produce a contentious, disturbing effect which is peculiar to nearly all Spanish dances.

Moszkowski, in his op. 12, has not failed to incorporate all these characteristics. Chopin went still further in his op. 19. The pantomimic character of this work is unmistakable. The Spanish rhythm, the castanet accompaniment, and the weird, fantastic configurations of the dancer as he portrays the joy and despair of love, all are expressed in Chopin's music.

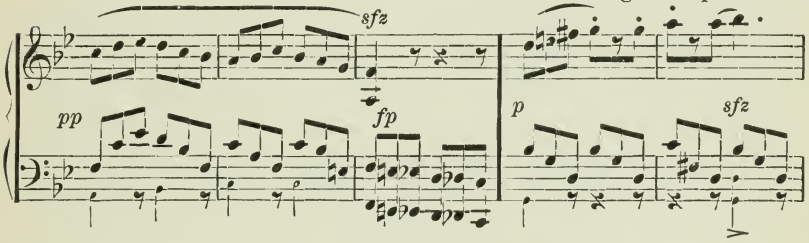
The accents and the manner of phrasing can not, even in a general way, be prescribed. But the principal features have been pointed out, and these are intended to be of assistance in seeking the proper interpretation.

Tarantella.—This popular Neapolitan dance is one of the fastest movements known. It is nearly always in $\frac{6}{8}$ measure. The movement is presto or prestissimo. A few examples are in $\frac{2}{4}$ with triplets of eighths,  , which correspond to the regular whirl of six-eighths, $\frac{6}{8}$. The other rhythm has an uneven, leaping tendency, . In $\frac{2}{4}$ measure this is represented by  , which is less characteristic than the example in $\frac{6}{8}$. These two alternating rhythms are prevailing features of the modern tarantella. To these must be added the

rapid, uninterrupted movement and the marked contrasts between soft passages, interrupted by sudden strokes, like the *schlag* of gong and cymbals in Berlioz's Roman Carnival.

The tarantella is an old Italian dance which (like the polacca and minuet) has been fairly metamorphosed by modern composers into a new form. Originally, the tarantella was employed as an antidote to the sting of the tarantula, the old dance being a species of incantation. This singular characteristic of the old dance has survived because of its appeal to the imagination of composers, and the best examples of tarantella express more or less faithfully the influence of superstitious association. The following excerpts are selected :

Ex. 177. J. Rheinberger. Op. 13.



The sudden accents (*sfz* and *fp*) are more strongly contrasted here than they would be in a minuet, gavotte, or barcarolle. In fact, the special accents are often harsh and pulsatalic, and the characteristic effect depends upon an instantaneous change in dynamic quantity from loud to soft, or vice versâ. The tarantella by Rossini ("La Danza," arranged as a piano duo by Liszt), Chopin's op. 43, Rubinstein's op. 6, all contain the characteristic features enumerated. Most of the phrases embrace four measures, but this rule must be verified by actual analysis. Also the particular part of a measure where rhythmic groups begin must be definitely ascertained before a correct performance can be successfully attempted. See the revised edition of S. Heller's tarantella in *A-flat*, and that fine one by Rheinberger, composed as a piano duet, op. 13.

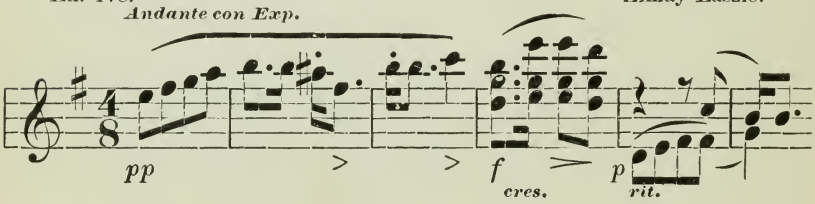
Czardas.—The principal characteristics of the czardas were

known since the conquest of Pannonia by the Cythians, centuries before this dance was utilized in artistic composition by Haydn, Beethoven, Schubert, Liszt, and Brahms.

The czardas is the most unique of all national dances. It has two parts, a slow and a quick movement, and the measure is almost invariably $\frac{4}{8}$ or $\frac{2}{4}$.

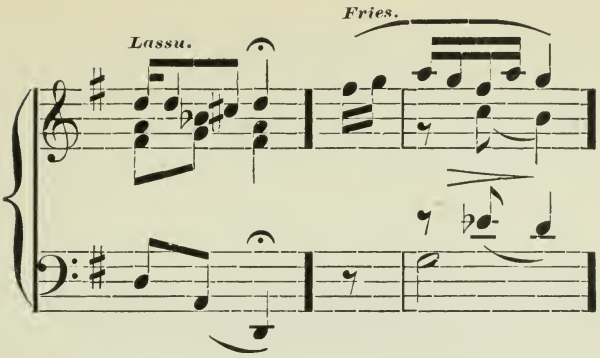
The first part, *lassu*, is funereal, almost tragic, in style. Part II, *frics*, is impetuous and wild in its expression. Sudden accelerando, ritenuto, or other deviation from the allegro movement mark this part of the dance. A variety of rhythmic figures are employed, though syncopation is the most common, particularly in the lassu, . The eminent Hungarian master, Mr. Franz Korbay, in his introduction to the original Songs of Hungaria, attributes this peculiarity of the music to the organic construction of the language, many words having their main accent on the second syllable. It is similar to an iambus, but with two accents instead of one. From this it would seem that the czardas is accompanied with singing, and so it frequently is. While rhythmic device is the most pronounced feature, the contrasts between loud and soft are characteristic, and the mixed modes are also peculiar. An example is quoted from a native composer:

Ex. 178. Zimay Laszlo.



The symbols (to be strictly observed) were indicated by the composer. The lassu admits more expression than does the dance which follows, though even this is frequently ad lib. in style. In both movements the cadence is peculiar, and seldom ends upon the main accent:

Ex. 179.



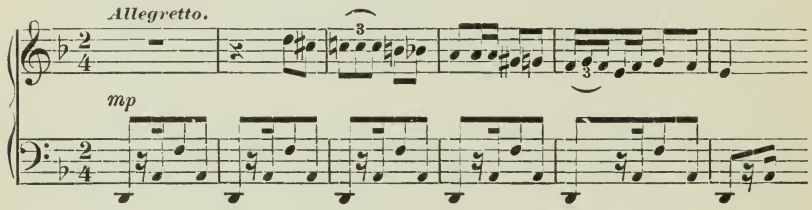
These bear some resemblance to the close of the polonaise, and are what M. Lussy called "feminine cadences." The close of the *lassu* is retarded, but the close of the *fries* is *á tempo*, frequently *crescendo*.

There are two Czardas albums published for four hands, which will materially assist the student who may be interested in this peculiar form. The catalog numbers are: Peters, 1487, and Litolff, 997. Considerable care has been taken by the arranger, F. Behr, to indicate the style, expression, and nuances, and these may be considered fairly authoritative. After these have been mentally digested, selections may be made from the famous twenty-one Hungarian Dances arranged by J. Brahms. These are issued for two and four hands, violin and piano, and for full orchestra. In fact, this Hungarian form has been employed by so many modern composers that the student can not properly ignore it. The czardas is frequently very irregular in its period construction, three-measure phrases being of common occurrence. And in truth the rhythmic effect is not always satisfactory to those who are not in full sympathy with Hungarian temperament and aspiration.

Habanera.—In Cuba the habanera is danced by a single person on a table or elevated platform. The habanera has two periods, which are many times repeated. It contains the peculiar features of Spanish dual rhythm, but is in $\frac{2}{4}$, whereas nearly all the old Spanish dances are in $\frac{3}{4}$, $\frac{3}{8}$, or $\frac{6}{8}$ measure. (Moszkowski's

five Spanish Dances, op. 12, are in triple measure.) Arrieta, Monasterio, Bizet, Gottschalk, Neustedt, and others have helped to popularize the habanera in Europe and North America, and it must also be said that they have enlarged considerably upon the original form and character of the dance. A quotation is made from "Carmen":

Ex. 180. Bizet.



The movement is moderately fast. In addition to the uneven rhythmic combinations, it will be observed that some of the syncopated effects are similar to those of the czardas, but not so strongly accented.

The habanera is essentially gay and animating, but rather impatient in its expression. Gottschalk's Cuban dances are good examples. See also the Avanera by M. Garcia, transcribed by J. de Zielinski.

A discriminating study of these various species of dance form can not fail in emitting considerable light upon the exposition of Music's mysterious language. We need a tangible nucleus from which to proceed on our impalpable journey; a guide which, like the mariner's compass, will at least indicate the general direction of our course.

Whatever relates to measure, rhythm, movement, will be more easily acquired from the standard dances.

In addition to this, and to the applying of special accents, a thorough understanding of the more important dances reveals many racial idiosyncrasies, which are expressed in larger and more artistic forms.

It will be necessary hereinafter to refer to certain dances by way of illustration.

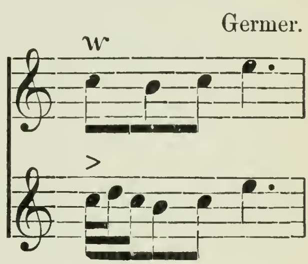
CHAPTER XVI.

NUANCE AND ORNAMENTATION. SIGNS AND SYMBOLS.

Unfortunately, there is considerable diversity of opinion concerning the application of certain ornament signs. But in some instances it is perhaps better that all authors do not agree, because the absence of an established rule in regard to a certain ornament enables the performer to consult his own taste—which is frequently the truest arbiter in such matters.

The mordente, or passing shake, is an example. This is always illustrated with the accent on the first note of the passing shake, whether written in small notes or indicated by the sign 𝆗 :

Ex. 181.

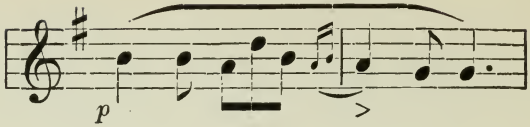


Of course, there is a reason for this, otherwise it would not so universally have been translated in the manner shown. No doubt it imparts variety to the rhythm, and also accentuates the melodic tone thus ornamented. But the questions arise : (1) Does the melody admit this rhythmic alteration ? (2) Do the ornamental notes gain or lose by this accentuation ?

In the author's opinion, this mode of performance (Ex. 181) applies more particularly to the old harpsichord and clavichord music. In modern works, especially since the advent of Chopin, the mordente is frequently to be considered as representing adventitious grace notes, whose value is taken from the previous, not from the principal, note, thus :

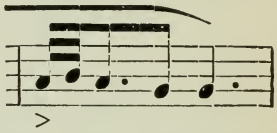
Slumber Song. Schytte.

Ex. 182. (a).



This causes no interference with the melody note nor with the rhythm, provided the grace notes are played immediately before the principal note, *a*, and without accent. Compare this with the customary mode of performance:

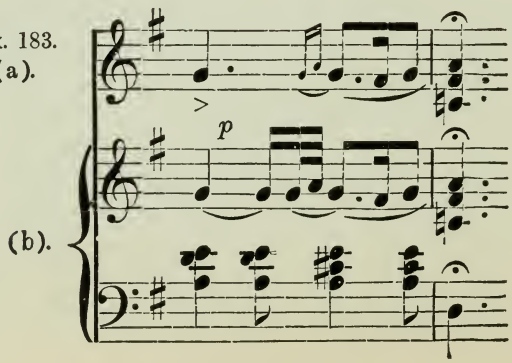
(b).



Ex. 182 (a) is not intended to illustrate the prall triller, but rather those instances in which unaccented grace notes were intended. If the style seems to demand a transient shake, then the solution must be according to Ex. (b). But where unmeasured grace notes would be more appropriate, they should be performed before the time of the principal note and without accent, as in Ex. 182 (a). Esthetically, there is a wide difference between the two modes of performance, and therefore it ought not to be a matter of serious doubt as to which effect was intended in particular cases. The unaccented fioriture are much daintier and better suited to graceful or ethereal subjects. The Canzonetta by V. Holländer is an example. A fragment of this is quoted according to the printed copy (a), and in the more exact notation (b):

Ex. 183. (a).

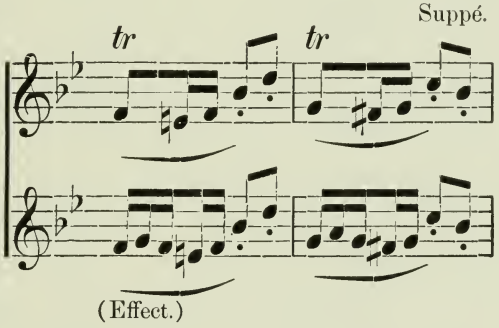
(b).



The melodic outline is more nearly preserved at (b) than it would have been had the grace notes been interpreted as a prall triller. The lighter character of the grace notes, and the fact that they do not interfere with the principal tone, incline the author to favor the unaccented mode of performance in certain instances,—especially since the prall triller is frequently angular and precipitant in effect. But in the majority of instances the customary method is to be employed.

An effect similar to that of the prall triller is sometimes indicated by tr., particularly in quick movements :

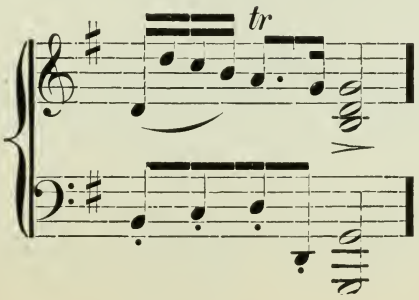
Ex. 184.

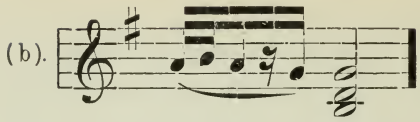


Owing to the rapid movement it is not practicable to undertake a regular trill at the places marked *tr.* Therefore the passing shake (which here sounds like a prepared grupetto) is sufficient.

In these instances the signs *tr.* and ~~w~~ are identical in their application. Thus, from a Preludio by Händel :

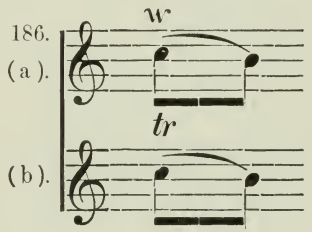
Ex. 185. (a).

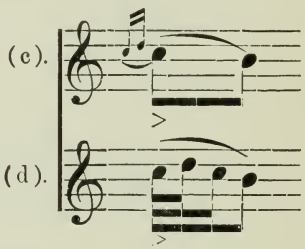




In a foot-note by von Bülow the tr. is translated in this manner, precisely as though the sign ~~w~~ were employed. But under ordinary conditions they are treated differently. There are, therefore, three different methods (a, b, and c) for indicating a single effect, (d):

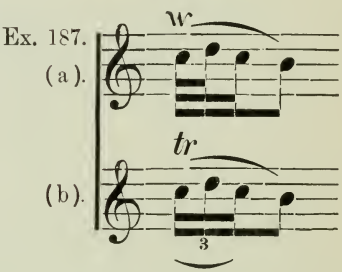
Ex. 186.





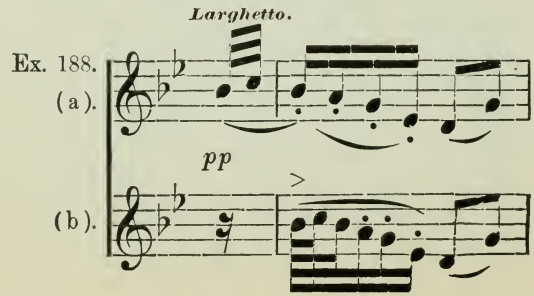
In a fast movement the tr. is played more like a triplet figure, which serves to distinguish it from the mordente:

Ex. 187.



Taste must decide between these distinctions, for in Ex. 185 (a) the tr. is translated as a mordente (b).

The choice between a couplet of grace notes and a regular prall triller must also be referred to the esthetic sense:



The difference in effect is, however, so great as to leave no room for doubt in such instances. The graces at (a), written in large notes as an illustration, are light and graceful; at (b) the prall triller sounds rather angular because the ornamental notes fall upon the main accent. In the second arrangement the rhythm of the melody is almost destroyed and the slurred staccato style is interfered with. At (a) these features are preserved.

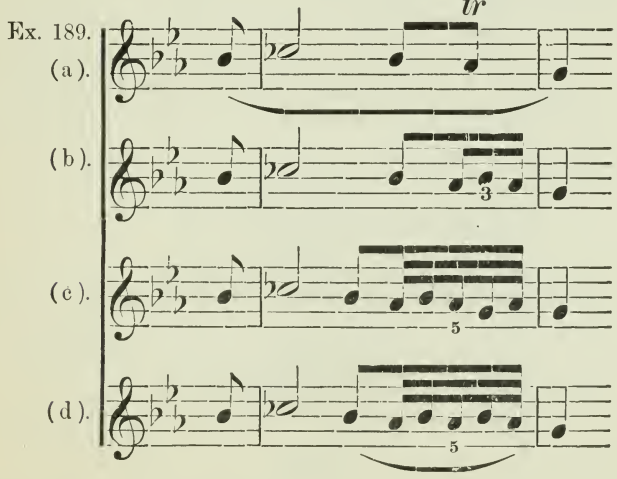
But if the ᴡ were reserved to indicate the prall triller (Ex. 186, d), and the small grace notes were used only to express the unaccented fioriture (Ex. 183, b), all doubt would be removed.

The abbreviation *tr.* usually carries with it something more than is indicated by the sign, ᴡ, and here is another cause for confusion, since their application is sometimes identical.*

Where the conclusion is indicated, as in Ex. 184, the triplet figure is a sufficient expression of the abbreviated trill. Where no conclusion appears, the performer would ordinarily play five notes for the *tr.* The second period in Beethoven's *E-flat* minuet presents an example:

Op. 31, III.

Ex. 189.



* It is useless to hope for a more precise mode of representing these ornaments, because the task of writing notes is usually so irksome to composers that they will naturally avail themselves of every sign or symbol which serves to abbreviate their work.

The original notation appears at (a). The arrangement at (b) is vocal in character and has this advantage: it does not anticipate the following melodic note, *g*. In view of the lyric character of this minuet the translation at (b) is perfectly euphonious and proper. At (c) a passing shake in grupetto form is given. At (d) the trill is so written as to leave the important melodic note, *g*, for the following measure. And whenever the trilled tone passes below, instead of above, this plan may be adopted; for there is no good reason why every trill should have a concluding note below the trilled note. See "Anitra's Dance," by Grieg.

Of course, the pianist may include seven notes (in place of five) for the trill, if he so elects. All these considerations must be weighed in choosing between different methods of performing embellishments, unless the further circumstance of epoch* intervenes.

The grupetto now claims attention. Since there are various methods of performing this ornament, style and movement should have a determining influence. Suppose this example occurs:

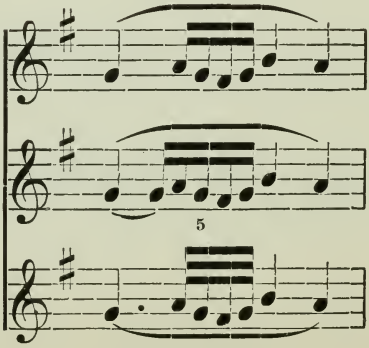
Ex. 190.

A turn is indicated by the symbol, but we know not which of the following readings to adopt until the character of the music is duly considered:

Ex. 191.

(a).

(b).



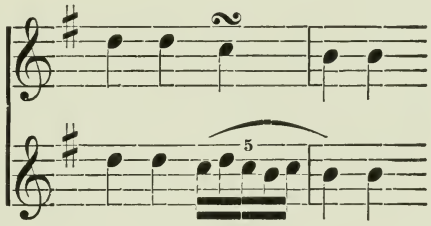
(c).

* This will be discussed in chapter XXX.

If the style were distinctly lyric, and inclined to seriousness, (a) would be preferable. At (b) the absence of accent gives more prominence to the principal melody note and less to the grupetto, because the quintole here is to be played equally,—not as 3 and 2, nor as 2 and 3. The third illustration (c) is applicable to a livelier or more energetic strain.

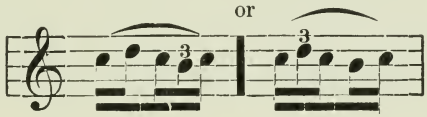
Where the symbol is placed directly above (or below) the principal note, it is usually better to begin with the latter, in order to give due prominence to the melody note. Paderewski's Minuet *a la* Mozart illustrates this :

Ex. 192. (a).



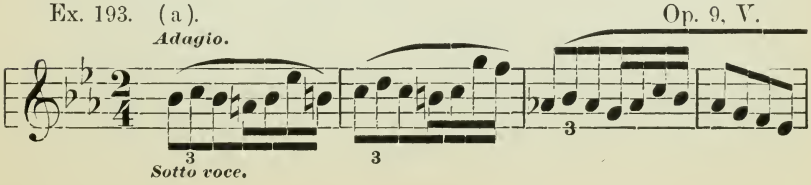
The only difficulty consists in equalizing the group of five notes. Performers frequently give an uneven or disjointed effect to these groups by dividing them into two parts, thus :

(b).



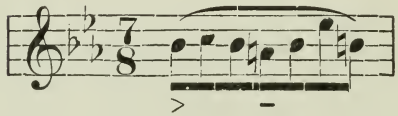
The most remarkable example, and one that applies directly to our studies in nuance, is "Eusebius," from Schumann's Carnival. The entire movement is evolved from ad libitum grupetto figures :

Ex. 193. (a). Op. 9, V.



The major portion of this period is performed as if it were in $\frac{7}{8}$ measure, and though the composer's notation is not a very exact representation, it indicates the main divisions where the pressure accents occur:

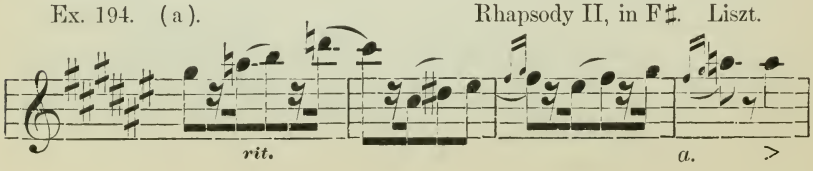
(b).



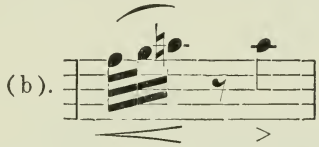
In the second period the grupetto appears as a quintole, followed by a triplet. These also are to be equalized, but in a peculiar, tempo rubato manner, which no words nor symbols can express. A discriminating study of this number from Schumann would prove of great assistance to the inexperienced performer in helping him to a better understanding of the turn, and all similar ornaments. No other embellishment is so frequently misconceived as is the grupetto. The general tendency is toward either overaccentuation or want of smoothness. Whereas the turn is usually an ornamental group of unaccented notes *woven around a principal melody note*. In lyric themes the turn should be executed with extreme smoothness (by means of the legatissimo touch), and with very little accent. Slow movements naturally admit of a more reposeful, expressive delivery of the grupetto, mordente, appoggiatura, and other embellishments. Here more time is allowed for the perfecting of the nuance, and also there is a greater demand for the expressing of sentiments which must be clothed in graceful phrases.

There is another style of ornament, sometimes called the *slur*, which is to be noted here. It has a peculiar portamento or gliding effect when its tones serve as reinforcements of the two preceding melody tones, as here:

Ex. 194. (a). Rhapsody II, in F♯. Liszt.



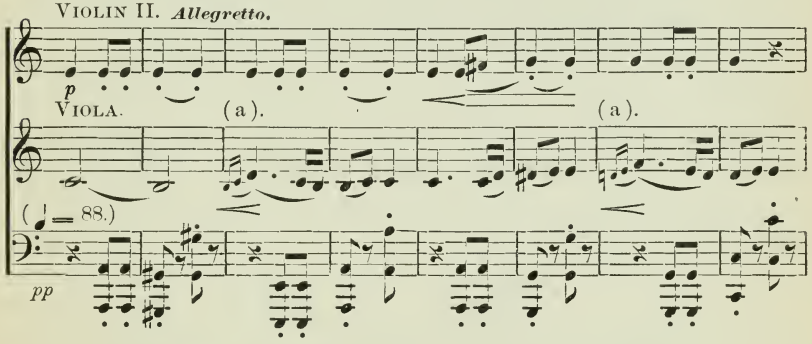
This occurs at the end of a strain marked ritenuto, where the style is ad lib., and the nuance need not be sacrificed to the demands of strict movement. The glide (a) falls upon the first of the measure, but the principal accent should be reserved for the melodic tone to which the interpolated glissando naturally leads:

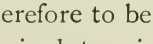


Observe the dynamic symbol below. Also, it should be stated that the manner of representing the glide is not very exact, because it is not so rapid as the thirty-second notes would seem to indicate. A *quasi portamento* effect may properly be introduced here. As a contrast to the glide (and for reasons already stated) the inverted mordente in the third measure of Ex. 194 should be executed in advance of the beat, and without accent.

An interesting illustration is taken from Beethoven's seventh symphony:

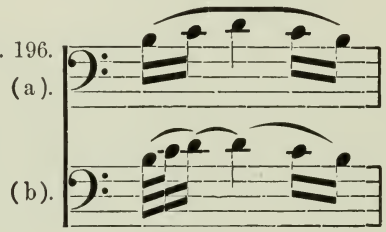
Ex. 195.



This charming counter-subject occurs beneath the monotone motive of the second violins. The glide comes upon the first of a measure, yet without altogether displacing the accented principal tone. The symbol  is therefore to be interpreted literally. A peculiar pressure touch is required to give the proper effect, which belongs primarily to violin and vocal music. The glide

here is not so rapid as is the passing shake, yet the principal tone and the rhythm of the measure must be preserved as nearly as possible. An ad lib. style of performance is required, but this must not interfere with the regular, measured movement of the accompaniment. The precise effect, like certain foreign idioms, is difficult of translation. The arrangement (a) is too angular and destroys the grace of the ornamentation :

Ex. 196.

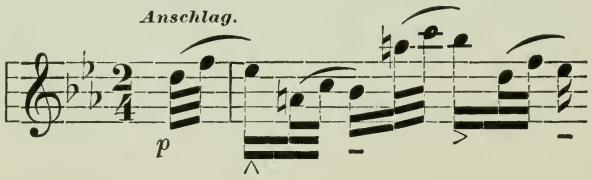


The following (b) is more nearly correct, though even this is inclined to sound too trivial and sprightly.

The nuance is worthy of serious consideration, and will require both practice and discrimination. Even then no pianist can rival the nameless charm which a fine body of string instruments impart to this romantic sub-theme.

As a résumé of this chapter, the following instances are recommended for practice : Serenade by P. Douillet, op. 6 [M]. Berceuse, op. 23, VII, L. Schytte [M]. Neither the appoggiaturas nor the fioriture should be played too quickly. Rondo in *E-flat*, von Weber [M D]. All the graces are written in large notes, but without accent : *

Ex. 197.



Valse Caprice, op. 16, Karganoff [M D]. Gavotte in rondo

* These graces are miscalled by Germer and other writers "double appoggiaturas."

form (*F-major*), Padre Martini [E]. The passing shakes are accented. Sonatina, Beethoven, op. 49, I, first movement [E]. Finally, the Nocturnes and Ballades, by Chopin.

Also the "Embellishments of Music," by Louis Arthur Russell, is particularly recommended.

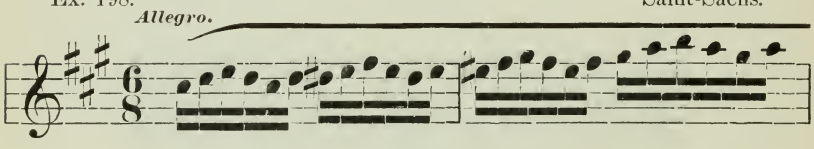
CHAPTER XVII.

RHYTHM. RHYTHMIC GROUPS.

The author's primary definition of rhythm refers to the order or arrangement of notes in a measure with regard to their value. For instance, the castanet rhythm of a bolero: .

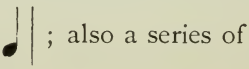
This is a prominent feature of the dance, and continues almost incessantly from beginning to ending. In like manner the composer may suggest by means of fundamental rhythms the barcarolle, the lullaby, or the spinning song, thus:

Ex. 198. Saint-Saëns.

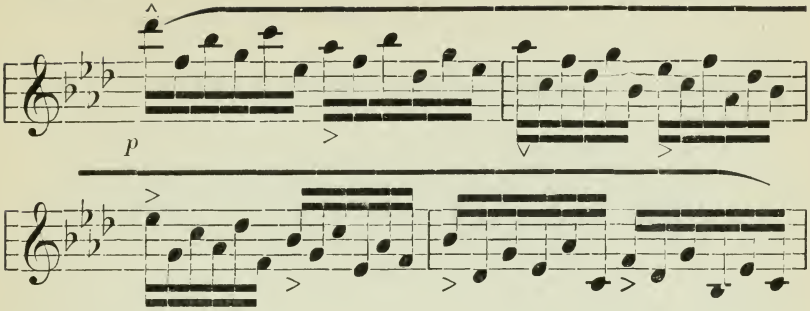


Of course, this rhythm is dependent upon measure and movement, but may be considered quite independent of melodic phrase or harmonic relation. Rhythm is the mainspring which gives to music its forms of motion and repose, turbulence and quiet. It is the motive force without which the spirit of a composition becomes inert. Hence the characteristic features of certain dance rhythms as indicating particular forms or kinds of motion.

In this limited, though important, sense are to be considered various syncopations, fictitious note-values, combination rhythms, and other arrangements.

The larger definition of this element includes the dual rhythm of a phrase,  ; also a series of rhythmic groups consisting of several measures:

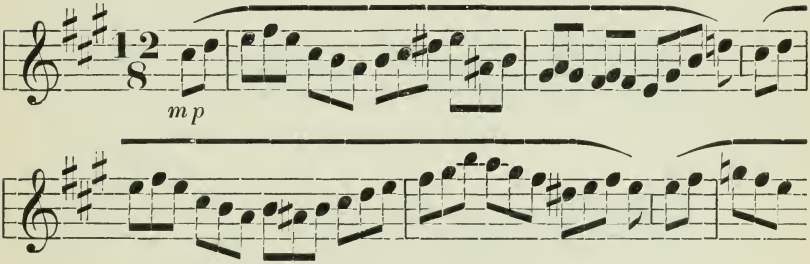
Ex. 199. Barcarolle. Jensen.



The entire passage consists of a rhythmo-melodic pattern or figure, and this is repeated in sequence form until a different pattern appears. The arrangement of notes with regard to their time-value is the same throughout, and therefore the entire cadenza is comprehended as one extended rhythm. The composer joined this together by means of the continuous slur.

Occasionally a variety of figures are included within a rhythmic phrase and slurred together. In the following excerpt the phrase points (indicated by interrupted slurs) are equally distributed :

Ex. 200. W. H. Sherwood. Op. 5, II.



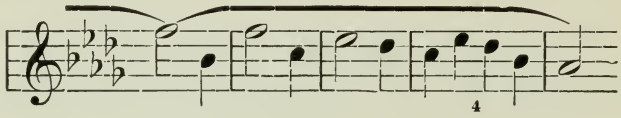
These rhythms include regular phrases, which are to be punctuated.

In this larger sense, rhythm is produced by the regular recurrence of orderly groups, embracing principal and subordinate accents. (Exs. 199 and 200.) This, however, soon becomes monotonous unless relieved by a change in measure, form, or movement. Perhaps this is the simplest explanation of syncopa-

tion and other mensural or rhythmic deviations, though frequently they serve a higher purpose than that of adding variety to the music.

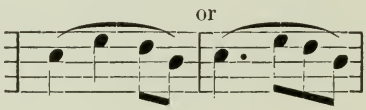
An instance is quoted from Chopin's *D-flat* waltz, op. 64, I:

Ex. 201. (a).



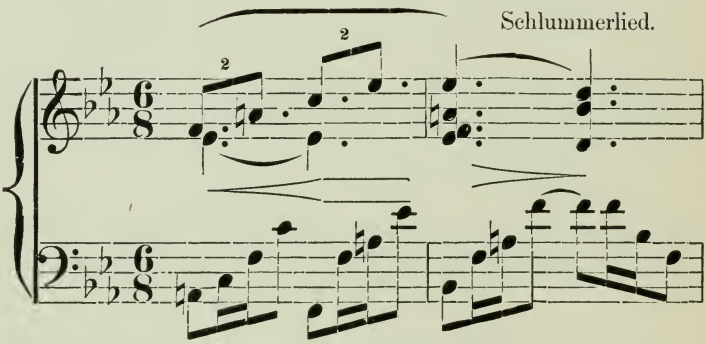
The four melody notes played against three quarters in the base produces a syncopated effect, yet much more consonant to the theme than either of these arrangements:

(b).

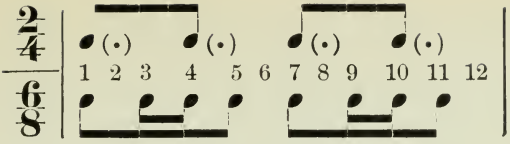


No fictitious note-values are here represented, but the rubato effect of the original is sacrificed. Something similar occurs in Schumann's op. 124:

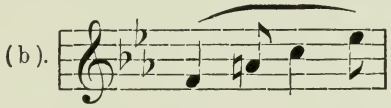
Ex. 202. (a).



The manner of performance is here indicated by the figure 2 placed over each melodic division of the first measure. The effect is that of $\frac{2}{4}$ against $\frac{6}{8}$. By dividing this into $\frac{12}{16}$ it will appear that the actual value of the notes is not altered, and yet the effect of dual measure is produced:



The common arrangement of the melody would be,

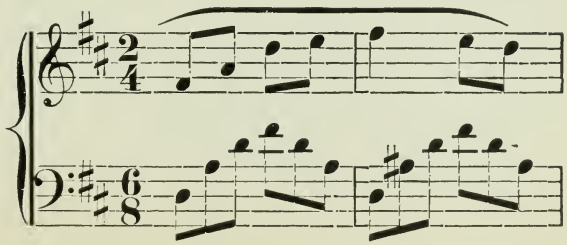


in comparison with which observe how much more earnest and impatient is the expression according to Schumann's notation !

This composer was a master of rhythmic device, and though certain vagaries have been charged against him, his scores reveal many instructive and effective examples of unusual rhythmic arrangement and grouping. Indeed, some of these which have incurred the displeasure of pedagogs are not more peculiar than are the extended thematic melodies of Chopin or the Norse harmonies of Grieg.

Music in the rubato style frequently requires such alterations as are shown in examples 201 (a) and 202. But to change a measure from $\frac{6}{8}$ to $\frac{2}{4}$ produces such a radically different effect that no one should take such liberty without full assurance as to the artistic result. It has, however, an advantage over the regular divisions, especially if the accompaniment is in notes of the same apparent value, thus :

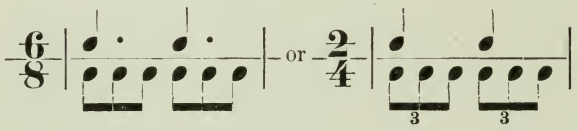
Ex. 203.

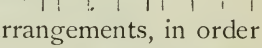


In addition to the esthetic effect of 2 against 3 (as pointed out

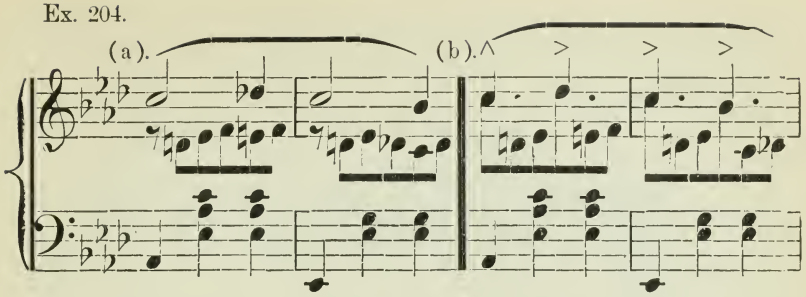
in the last Schumann excerpt), this dual rhythm brings the theme into greater prominence because the second and fourth melody notes do not fall simultaneously with the accompaniment, but are heard independently. Another peculiarity is to be noted: any combination of even and uneven rhythms (such as 2 against 3, or 3 against 4) expresses something of contention or impatience, and these qualities of dual rhythm must be duly considered by the performer, as well as by the composer, whenever they are introduced.

Unusual, and even complicated, rhythmic designs have entered so freely into the manifold expression of modern music that the performer must boldly face the problem and endeavor to solve it. He can no longer evade the question, as Christiani did, by attributing these dual rhythms to the vagaries of a distempered brain, nor even to the trivial idiosyncrasies of composers. The technical material of the art has been greatly enlarged during the present century, and the scope of musical expression has been extended to a corresponding degree. The simultaneous use of two kinds of measure may have been the composer's best method for representing a dual state or of bringing forward an opposing element. The waltz in A-flat by Chopin, op. 42, is a familiar example. Let no one suppose that the composer intended such effects as these:



In the original a melodic accent falls upon the notes with upturned stems, but this does not necessarily destroy the triple measure, since the left hand plays its rapid waltz rhythm,  in regular tempo. Compare the following arrangements, in order more particularly to note the syncopated effect at (b), which is the original:

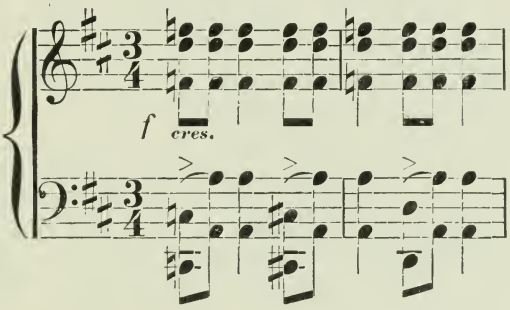
Ex. 204.



The latter is much more confident in expression, owing to the inciting, impelling character of the syncopated anticipations above. It represents one of Chopin's brightest moods, lightsome and gay, but impatient of restraint.

The following example, from Nicode's Ball Scenes, is more easily managed:

Ex. 205.
(a).



It was not here necessary for the composer to alter the mensural signature, since the accompaniment above continues in waltz measure. But the performer's sense of rhythm must incline him to interpret the passage in this manner:

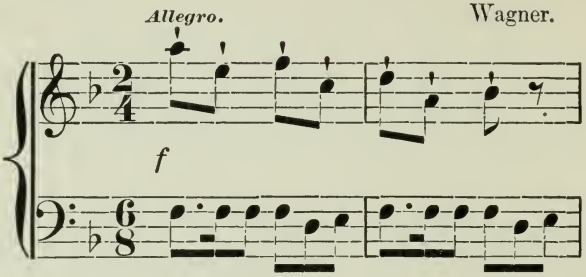
(b).

because it is the only solution of the rhythmic anomaly. This is not a tempo rubato, but a rhythmic effect. Observe that the con-

tents of a measure at (b) do not equal a full measure at (a); in other words, the time-value of the notes remains the same.

It is different here :

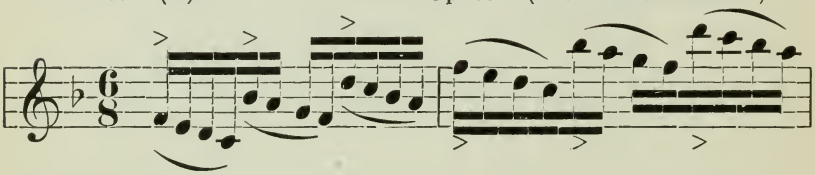
Ex. 206.



This is a combination of the "Nibelung" and the "Siegfried" motives as opposed to each other. The latter is an antithesis to the former, and the combination of $\frac{2}{4}$ against $\frac{6}{8}$ is therefore significant and appropriate. The eighths above are, of course, not so quick as those below.

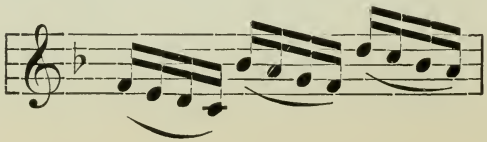
A noteworthy instance of unusual rhythmic division occurs in the finale to von Weber's Concertstück : .

Ex. 207. (a). Op. 79. (From Liszt's Edition.)



The twelve sixteenth notes in each measure are here divided into three equal rhythmic groups, and in order to remove all doubt as to his intention, the composer further directs that each group shall be accented. This is considered by certain pianists to be unnatural and whimsical, but quite the contrary is true. The melodic contour falls naturally into groups of four notes,

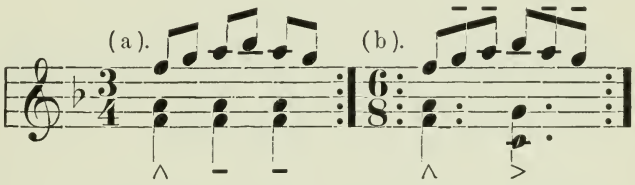
(b).



and these admit of rhythmic accent as freely as do other forms of syncopation. The utmost precision and exactness must, however, be observed in the performance, for the unusual grouping does not in any manner affect the actual note-values. There is, therefore, no reason why the $\frac{6}{8}$ measure may not be maintained in the accompaniment, though the passage bears considerable resemblance to $\frac{3}{4}$ measure. An example somewhat similar may be found in the Divertisement by N. Stcherbatcheff, op. 8, IX. The twelve sixteenth notes ($\frac{6}{8}$ measure) are divided into four triplet groups.

The careless manner in which certain composers write $\overset{6}{\frown}$ over two triplet figures causes frequent misapprehension, and may be adverted to here. In strict designation a sextolet is almost opposite in its effect to that of two triplets. The same difference exists between $\frac{3}{4}$ and $\frac{6}{8}$ measure:

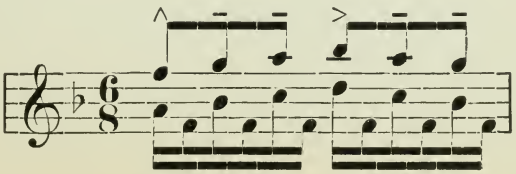
Ex. 208.



The first six eighth notes correspond to the effect of a sextolet; the groups of eighths at (b) have an accent upon each division of three notes, and resemble triplets. Not alone is the rhythm altered by these different mensural divisions, but the melodic and harmonic characters also undergo change.

If we write two sixteenth notes against each eighth note at (b), a sextolet will result:

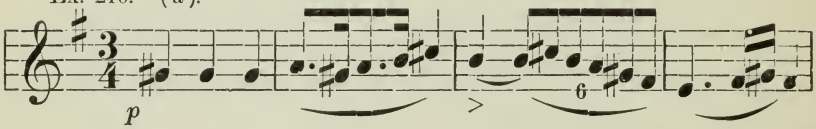
Ex. 209.



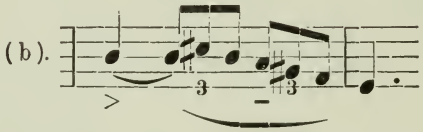
A slight accent falls upon every other tone of the lower groups, and this is what distinguishes a sextolet from two triplets.

In the first andante of Rossini's "William Tell" overture there is a group of two triplets marked as a sextolet:

Ex. 210. (a).

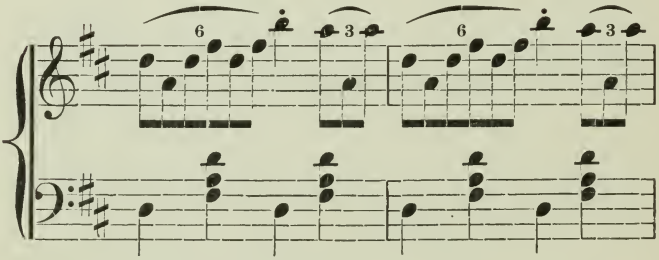


What makes this still more misleading is that the six notes are joined together by a single bar, as though a sextolet was actually intended. Of course, an experienced player will recognize at once that two triplets were contemplated, thus:



The $\overset{\frown}{6}$ is merely the result of carelessness. A similar mistake occurs in the "Zampa" overture:

Ex. 211.

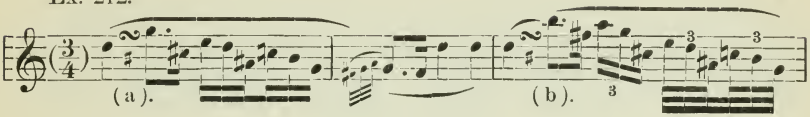


The so-called sextolet evidently embraces two triplets, and should have been so written. The cadence in Kirnberger's C-sharp minor fugue presents another instance.

Even Grieg, who is usually very particular about transcribing his thoughts, commits the same error in his op. 19, II. See first period, groups marked $\overset{\frown}{6}$. These should be $\overset{\frown}{3}\ \overset{\frown}{3}$.

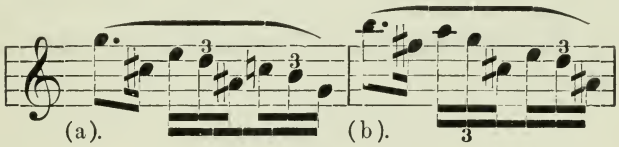
The reverse of this rarely occurs, though an instance appears in the largo of Beethoven's op. 7 :

Ex. 212.

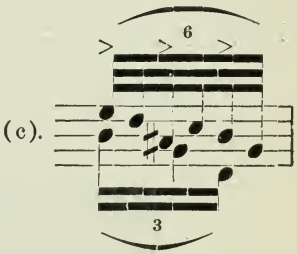


This is from the Stuttgart edition, and we know not whether the last group of six thirty-second notes was indicated by the master or by Herr Lebert. Without regard to this matter of responsibility, the author believes the last group should have been denoted as a sextolet, which is rhythmically more correct. Perhaps it will be said that the six thirty-second notes are the same melodically as the two triplets at (a). The last measure of our quotation, however, is not a repetition of the first measure, but a continuation—the sequential group at (b) being a third higher than it is at (a). The natural thematic development in a simpler form would appear like this :

Ex. 213.



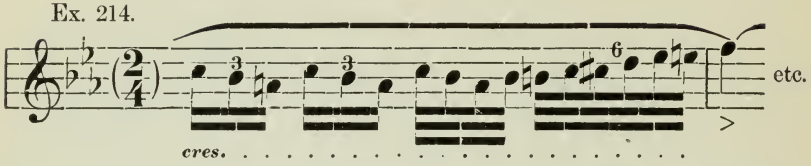
When at the close the number of notes is doubled, they naturally fall into the order of a sextolet—two thirty-second notes against each sixteenth note of the triplet, thus :



This corresponds also to the first appearance of this intermezzo where the four sixteenth notes of the first phrase are answered by eight thirty-second notes in the second phrase. Therefore the sextolet (Ex. c) seems to the author more correct and effective, especially from a rhythmic view-point.

For similar reasons the sextolet in the rondo of this same sonata is correct:

Ex. 214.



An interesting example occurs in the scherzando of Saint-Saëns, op. 31. The groups of six sixteenth notes (see Ex. 198), which belong naturally to part I in $\frac{6}{8}$, are maintained in the accompaniment after the melody changes to $\frac{2}{4}$. The groups of six sixteenth notes are then marked as sextolets in order to preserve the spinning-wheel rhythm by means of uniformity in the accompaniment.

Other writers have evidently had experience with these ambiguous notation signs. Witness the accent marks which Mr. Sternberg placed on every alternate note of the sextolet quoted in Ex. 53, chapter VI.

ILLUSTRATIONS.

Capriccio, B. Stavenhagen, op. 5, I. Gigue, B. O. Klein. "Biroulki," A. Liadow, op. 2, IX and XIII. Ignace Brüll, "In the Mill," op. 72, VIII; Rondo, op. 71, IV.

CHAPTER XVIII.

MOVEMENT.

Prescribed Movements.—While it is true that an absolute, unvarying movement is contrary to the spirit of music, there are certain forms which may be said to have a prescribed rate of speed. The march, the galop, and the waltz are common illustrations, though the latter sometimes contains ritenuto passages. The various species of dance form, treated in chapters XIV and XV may be very nearly indicated in their movements by means of metronomic symbols. The czardas is perhaps the only exception, though epoch may have a determining influence in this matter.

When Beethoven marked his op. 42 "alla polacca" he clearly indicated that it was to be performed in the style and according to the general movement of a polonaise, but with more freedom than is allowed in the ball-room polonaise. Also, *tempo di menuetto* indicates the movement of a minuet, but allows some liberty of style and nuance. Therefore when a composer selects a dance form in which to embody his mood or expression, the peculiar features of this particular style are to be suggested, even though the dance be purely ideal in its character. But in these instances *movement* signifies something more important than the rate of speed at which the music moves. It includes that peculiar *form* or *kind of motion* which is suggested by the rhythm of any characteristic dance. The minuet and the polonaise are good illustrations. The form of accompaniment, the peculiar trend of the melody, a bit of syncopation, or a delayed cadence, all these features enter into movement and impart to it that suggestion of individual, characteristic motion which we recognize in a good polonaise or minuet. All this is chiefly influenced by rhythm.

Many of the miscellaneous single forms might be classed here. Thus the motion of a boat upon the water is approximated by

means of a certain rocking rhythmic arrangement included in a regular mensural movement of beats. Also the cradle song and the spinning song each have a prescribed movement, though more freedom of style and nuance are allowable in these instances than in the dance form.

Variable Movements.—The rhapsody, the fantasia, and the caprice illustrate one phase of this subject.

Moods which are alternately grave and gay, like shadow and sunshine, necessarily require a changing movement. The Hungarian Rhapsody in *G-minor*, by Heinrich Hofmann is a pronounced type of this kind. First there is an animating allegro, followed by a cantabile which requires a more quiet movement. Then the first allegro recurs. This is succeeded by an intermezzo which ends *poco rit.*, in anticipation of the *piu lento.* Here are two phrases reminiscent of the lassu, interrupted by four measures of impatient allegro. In this capricious manner the music continues, each different period being at least slightly changed in movement. Instances of this kind are so numerous that it is unnecessary to enumerate them.

Contrasting subjects, such as "Pierrot et Pieret," "Pantalon et Columbine," naturally demand a variable movement; and these opposing themes frequently occur in larger and more serious works. It will prove more instructive if we select as an example the first, and usually most important, allegro movement from a sonata. The lyric theme, whether first subject or second subject, is not quite so quick as is the thematic subject. When these two styles are included it is for the purpose of contrast, and a lyric theme will present but little contrast to a thematic one if the same movement be maintained. Several instances are cited from Beethoven. In the first movement of op. 2, I, the principal theme is (= 112); the second theme, (= 120); the conclusion, (= 104). There is not much contrast between the first and second subjects, one being an inverted form of the other; but the second subject is in a mixed mode, and more animating. The conclusion is ad lib. in style.

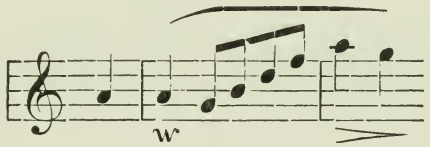
The opening allegro of op. 7 begins brilliantly, and is mostly in

thematic style. The second theme is a lyric, and here the movement is considerably lessened. Then a *stringendo* passage leads back to the *allegro con brio.* The final close is a stretto, and therefore to be played accelerando.

See also the Andante and variations, op. 26. The movement varies from (♪ = 72) to (♪ = 96), and in the last variation the recollection is played about (♪ = 69).

The *A-minor* waltz by Chopin, op. 34, II, is an interesting study in connection with this subject. Each of the four separate periods is taken at a different pace. The first is slowest ; the second is *un poco vivo* and quite variable ; the third is in regular waltz tempo :

Ex. 215.



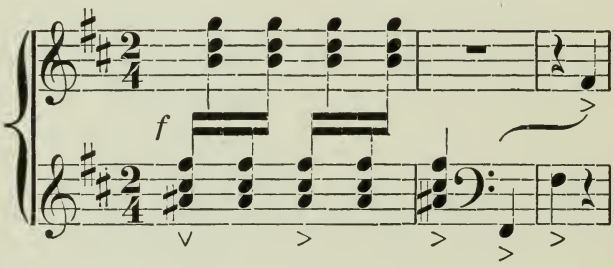
The fourth period, *sostenuto,* is slightly less animating, and its counterpart in *A-minor* (IV, b) is slower and more serious. The coda (period V) is faster than the initial period which precedes and follows. The final cadence requires considerable ad lib. nuance, and the last chord must be briefly sustained. Otherwise the ending is inclined to sound abrupt and unsatisfactory in comparison with the melodic beauty of the work.

The classic overtures present further illustrations of altered movement. Overtures in the sonata form (such as " Figaro " and " Ruy Blas ") are not so variable in this respect as the more modern pictorial overtures, like " Sakuntala " and Tschaikowsky's " Romeo and Juliette " or " 1812."

Connected Movements.—When the measure is altered in the midst of a movement, the usual intention is to preserve uniformity, either in the beats or in the measures. In Rubinstein's tarantella, op. 6, there are twenty-four measures in $\frac{2}{4}$, and then the principal strain is marked (as tarantellas usually are) $\frac{6}{8}$. Meanwhile,

the movement remains the same: *i. e.*, a measure of $\frac{2}{4}$ occupies the same amount of time as does a measure of $\frac{6}{8}$. The composer's object in using $\frac{2}{4}$ measure for the introduction was to represent groups of four sixteenth notes without resorting to fictitious note-values:

Ex. 216.



After the second subject this recurs in form of an intermezzo, and in the coda there are four measures of $\frac{2}{4}$; but from beginning to ending *the movement remains the same*, excepting the rallentando and accelerando passages.

Mendelssohn's "Scotch Symphony" contains several interesting examples of connected movments. The andante, in $\frac{3}{4}$, is marked ($\frac{1}{4}$ = 72), and the principal allegro, in $\frac{6}{8}$ is ($\frac{3}{8}$ = 100). But at the close of the andante there is a pause, and after that the quickened movement enters naturally. At the end of the allegro there is a descending unison passage leading to a fragment of the andante, which closes the movement. The latter is again indicated, ($\frac{1}{4}$ = 72). But if the strict movement of the allegro be maintained during the connection of the $\frac{6}{8}$ with the $\frac{3}{4}$, the want of uniformity between ($\frac{3}{8}$ = 100) and ($\frac{1}{4}$ = 72) will produce an unpleasant effect of discrepancy in the beats. This is to be avoided

by means of a gradual rallentando during the last eight measures of the allegro, so that the movement of the andante will be approximated before the measure is changed to $\frac{3}{4}$. The last eight measures of the allegro were plainly intended to connect with the andante, and no incongruity should be perceptible in such continuous passages. The measures here do not correspond, one with the other; it is the beats (and) which should be made uniform in changing from $\frac{6}{8}$ back to $\frac{3}{4}$.

Another illustration is Beethoven's op. 13. The eighth notes of the *grave* are played very nearly in the same space of time as are the half notes of the following *allegro;* and one measure of the *adagio* is equal to two measures of the *rondo*, approximately.

Where the movements are separated by pauses there is less necessity for preserving uniformity in the beats or corresponding rates of movement. The greater number of cyclical forms (as sonatas and symphonies) should, however, be carefully considered with regard to the uniformity or correspondence of beats in the various movements, because this is one of the conditions of unity and continuity. Stavenhagen's interpretation of the op. 27, II, by Beethoven, gains immensely through the artist's peculiar method of catenation. For obvious reasons orchestra directors usually take a broader view of this matter than do soloists.

In "Die Meistersinger," act II, the change in measure from $\frac{6}{8}$ to $\frac{4}{4}$ was marked by Wagner ( ), clearly indicating that the beats retain their uniformity. Several similar instances occur in "Siegfried," and in the other music-dramas.

In the termination to Schubert's "Rosamunde" overture the is equal to the of the *alla breve*, and thus the accented beats correspond. Numerous similar examples might be quoted. The most exact precision is often required where a new measure is thus introduced uninterruptedly, and where groups of six sixteenth notes must be executed in the same space of time that was con-

sumed by four eighth notes. Even the slightest discrepancy between the beats in such instances would prove unsatisfactory, if not disastrous.

When the movement is changed in passing from the lyric to the thematic style, or vice versa, it is generally advisable to increase or decrease the tempo gradually, as explained in connection with the "Scotch Symphony." Thus in the first allegro of the "Waldstein Sonata" the principal subject is about (♩ = 168), and the second subject is considerably slower. During the four measures beginning at 31 the movement should be retarded so that the lyric theme in *E* will enter naturally and without seeming to hesitate. Then from measure 49 a gradual crescendo and accelerando will restore the original movement (♩ = 168).

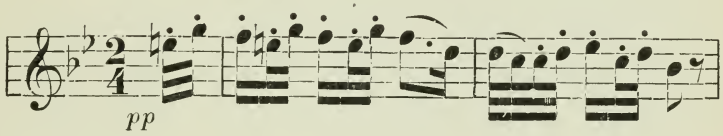
Tonal Considerations.—The relationship of keys must also be considered in determining whether two movements are to be separated or played *attacca*. Mendelssohn's symphony op. 56 was intended to be performed continuously. The keys are either identical or parallel: *A-minor*, *F-major*, *A-minor*, *A-major*. The tonal arrangement is similar in Beethoven's fifth symphony, which requires no pauses, excepting a brief one after the first allegro. In both works the affinity of motives is closely maintained, and this fact also is to be taken into account. In Beethoven's sonata in *E-flat*, op. 7, the largo is in *C*, and there is no apparent connection between this and the other movements. Therefore pauses should be observed after each movement, and all similar instances may be treated in the same manner. In the so-called "moonlight sonata" the key-tone remains *C*♯ (or *D-flat*), and this fact is, in itself, a sign of connection. Mozart was the first to write a symphony (the little one in *D*), in three connected movements. Mozart possessed, however, a wonderful gift of spontaneity, and while nearly all his cyclical works may be played continuously, we could not treat the average sonata in the same manner.

Liszt's *E-flat* concerto and his symphonic poems are so written as to leave no room for doubt about their continuity.

Influence of Rhythm upon Movement.—There was at one time considerable misapprehension of Beethoven's intention in

designating the second movement of his eighth symphony, "Allegretto scherzando"; and the movement, measured by quarters instead of eighths, was usually taken much faster than Beethoven intended. While it is true that the quarter-note beats succeed one another rather slowly (about ♩ = 48), the fact must be considered that the melody notes are mostly sixteenths and thirty-seconds:

Ex. 217.



An allegretto movement measured according to customary standards would be altogether too fast for the grace and humor of this number. But the term, *allegretto*, was intended to be understood in its literal sense, indicating a cheerful *style;* and the short notes ( ) are not parenthetical or adventitious, but form part of a principal theme, and are therefore played prominently as melody notes. Compare these thirty-second notes with those in the introduction to the master's second symphony, or with the groups of eight thirty-second notes in his op. 2, I, adagio movement. These latter are unaccented, excepting when they fall upon regular metrical divisions. The composer was therefore justifiable in his use of the word, *allegretto*, though he seems to have presumed that we would "read between the lines." The intention would, however, have been more plainly indicated by means of $\frac{4}{8}$ in place of $\frac{2}{4}$.

Therefore rhythm has a governing influence in all kinds of music. The rondo brillante by von Weber is recognized among the lively movements; yet the same quarter-note beats might represent an andante if the melody notes were of much longer duration. (This is explained more elementarily in chapter V of "Complete Musical Analysis," and need not be dwelt upon here.)

In conclusion it must be stated that after certain deviations from

a fixed movement the performer should be particular to resume the original pace when indicated by the term *á tempo.*

ILLUSTRATIONS.

Rhapsodie Guerrere, C. Sinding, op. 34, VI (Peters' Ed. 2867, b.); Campane a Festa (Epitalamio), G. Sgambati, op. 12, VIII; Une Vision d'amour, Wrangell, op. 13, I; Lamentation, Ad. M. Foerster, op. 37, II; Reverie Pastorale, B. Godard.

CHAPTER XIX.

THEMATIC STYLE.

In rhyming poetry we find a regular metrical arrangement of syllables and a certain rhythmic cadence. But in prose the metrical order is more free and less euphonious. A short and a long sentence may succeed each other, or there may be a paragraph containing simple and compound clauses. Compare the metrical arrangement in Gray's Elegy with an oration by Demosthenes or Cicero. A parallel distinction exists between the lyric and thematic styles in music.

Phrasing is "a method of expression by phrases"; but if a given music piece (such as the first etude in *C* by Cramer) is not constructed by means of phrases, we must not apply to it the principles which govern the performance of regular periodized compositions.

Thematic music is motivized, and usually consists of scale work, arpeggio or broken chords, free sequence, passage, transition, or canonic imitation. It is the antithesis to lyric music. Compare Bach's Inventions with Mendelssohn's Songs Without Words, or Rheinberger's *G-minor* fugue with Henselt's Love Song. It is to be understood that the term *thematic* is applied only to music in which regular, tuneful melody is not a predominant feature. But in strict designation melody is never entirely absent from thematic or harmonic works.

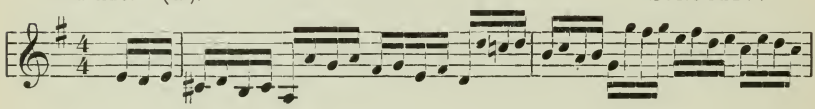
There was a thematic epoch in music extending from the time of Frescobaldi to that of P. E. Bach; and prior to the advent of Monteverdi even the vocal works were thematic.

In modern compositions it is not always easy to distinguish between lyric and thematic designs. The fifth variation in Beethoven's op. 26, for instance, presents no external resemblance to the lyric style. Yet this variation is a slightly varied transcript

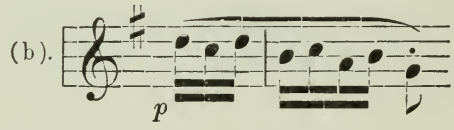
of the principal theme. To apprehend this fact requires some familiarity with the original melody and its harmonic basis. All such designs hold in solution, as it were, a certain melodic substance which the composer purposely screened from cursory view.

Generally speaking, thematic music belongs to the intellectual phase of composition, and it is, therefore, more susceptible to definite analysis. Mensural and rhythmic accents, and punctuations discriminately applied, are indispensable to the proper performance of thematic designs, because here we have no well-defined melody dividing itself naturally into phrases or sections. The meaning is more or less obscured by a multiplicity of notes, and the design seems intangible until it is successfully analyzed. For example a prelude in *G* by Haendel is selected. In Litolff's edition this appears without a sign of accent or punctuation, and if performed in this manner it would have no significance whatever :

Ex. 218. (a). Suite XIV.

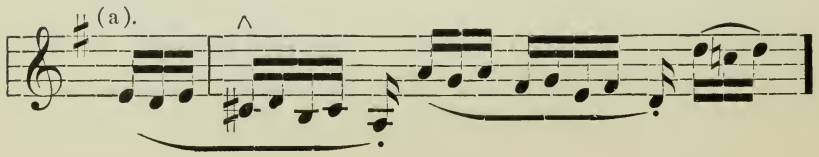


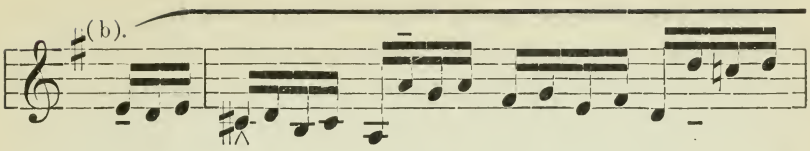
The entire prelude is evolved from this short motive :



Every repetition or imitation of this figure is to be considered as an independent group or motive, and punctuated accordingly. There are two methods of indicating the design, and these are presented :

Ex. 219.



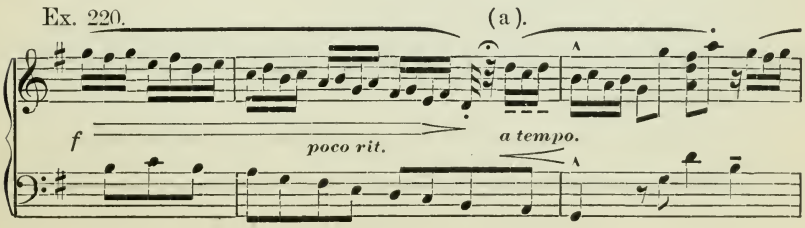


At (a) the last tone at the end of each slur is to be as short as possible (if the accentuation is omitted) in order to separate it from the following sequence figure. This is punctuation ; and since the groups are sufficiently distinguished by means of staccato, the special emphasis on the first of each figure becomes superfluous. At (b) the punctuations are omitted, and special accents upon the beginnings of groups are substituted. Each method should be practiced separately.

The cadence is effected so naturally and the period is so regular that there is little probability of failure in making the design manifest. But the second period will require greater care. At first there are two rhythmic groups, each containing eight sixteenth notes. These should be punctuated according to Ex. 219 (a). Then there is a rhythm of sixteenth notes ending on *d-sharp* staccato. The same principles apply to the next phrase, which makes a cadence in *E-minor*.

What follows is a motivization of the short subject quoted in Ex. 218 (b). Every sequence figure is to be punctuated in the manner already illustrated, and a gradual crescendo should accompany the modulations to the highest point, *a*.

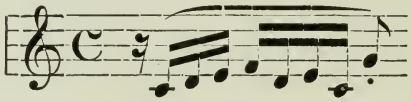
The first descending group consists of twelve notes, the second of twenty, and each of these must be separated, or otherwise distinguished. Then the original motive reappears. This and the preceding phrase are quoted :



While the slightest ritard continues until the base makes its cadence on *G*, the re-entry of the main subject above should be sufficiently animating to attract attention, and to inform the listener that the original motive has, after a considerable digression, returned. Hence the accent marks at (a). A slight rallentando accompanies the last measure as far as (a) in order to emphasize the ending.* (This prelude may be found in Litolff's Album Classique, No. 391.)

Bach's two-part Inventions are now selected for analysis. No. I is constructed from a short subject which divides itself into two unequal semiphrases. The first is more important, as it constitutes the motive :

Ex. 221. (a).



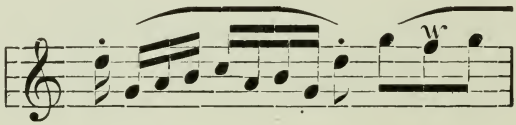
The second half of the subject presents a contrasting rhythm, and serves a purpose somewhat similar to counter-subject in fugue :

(b).

This is slightly less prominent than the motive (a).

The method of grouping illustrated by examples (a) and (b) may be applied very generally to this invention. Thus the second phrase :

Ex. 222.



Under ordinary circumstances it is unnecessary to emphasize the first tone in these motive groups—that is, when the preceding tone is detached. (See three last examples.)

In measures 3 and 4 the motive appears inversely. This merely presents a different phase of the same subject, and is to be treated as principal theme.

With regard to the reading of the following excerpt a difference

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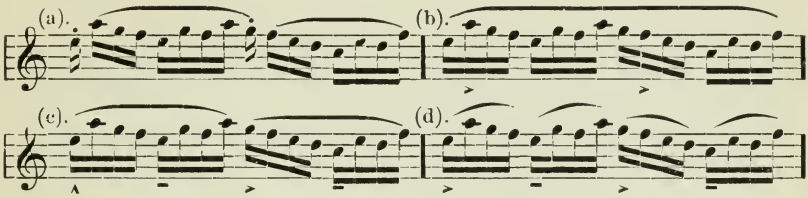
* The pause is intended to be very brief.

of opinion might reasonably exist. Several methods are presented :

Ex. 223.

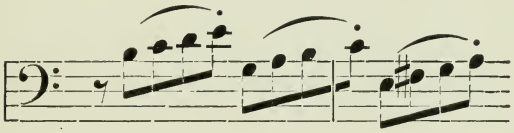


The interpretation at (a) is in accordance with the original motive. This might be urged against it—that the punctuating of every semiphrase is too literal an application of motive-grouping, and if continuously maintained, might seem pedantic. At (b) the inverse motive groups are accented on account of the continuous slur.

The style at (c) would indicate that the accented groups are slight extensions of the motive. Compare (a) with (c). This reading (which is according to mensural formula) is more suitable to passage-work than to the situation here presented. Example (d) is more modern and, therefore, less appropriate here.

The C. S. is the same (in augmentation) as the first four notes of the motive. In order to represent these melodic groups it is necessary to consider them as sequence figures :

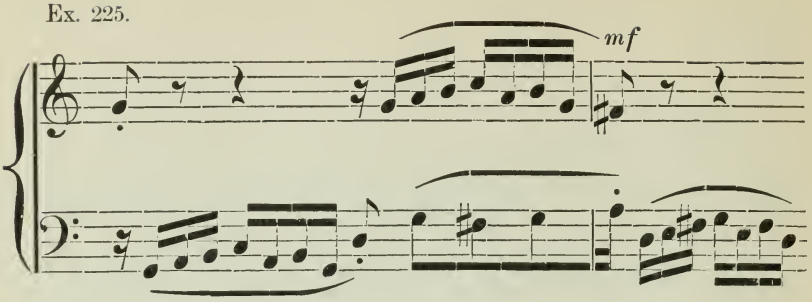
Ex. 224.



An additional advantage attaches to this, since it serves to distinguish the C. S. from the subject, and enables each part to retain its individuality.

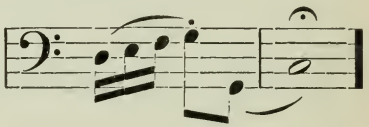
After the first cadence (measure 7), the base becomes *proposta*, the partial imitations being in the treble part. The original grouping is applied here :

Ex. 225.



Measures 15 to 18 constitute a duet in canon. The two voice-parts are to be treated equally while they carry on their affirmative dialog. The holding tones must be accented and firmly sustained, and it is usually advisable in such instances to play the other part lightly. Observe the motive figures at the close, and that even this fragment is to be duly impressed upon the listener:

Ex. 226.



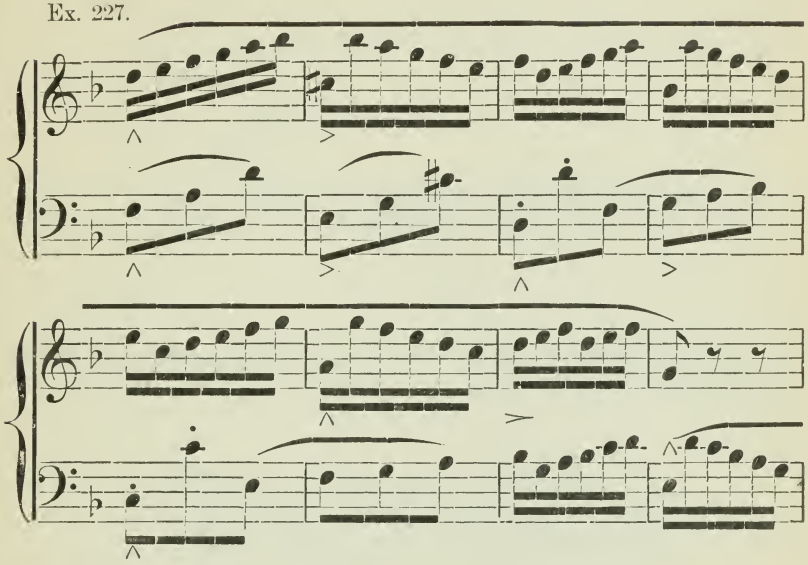
The form of this invention is to be noted. There are three periods: the first contains seven measures; the second (counting measure 7 as ending and beginning) has nine; the third period contains eight. The apparent discrepancy between these curtailed, extended, and regular periods is less noticeable in thematic music, where the phrases are not so plainly outlined as in lyric works.

The periods ending in *G* and in *A-minor* are to be indicated by means of a very slight rallentando and a perceptible separating of the closing tone from what follows. The fact must, however, be borne in mind that this invention is continuous, and that the cadences are points of relief rather than of repose. The final close is to be played more broadly.

Invention IV is selected to illustrate a theory of the author which is frequently useful in expounding thematic music. The application is to continuous designs, where there is an uninterrupted series of rapid notes. If it is desirable (as frequently it is) to perform an entire passage legato, without a break in the chain of sounds, *the necessary accents or punctuations may be left to the accompanying*

part, usually the counter-subject. A quotation is here made from invention IV, beginning with measure 5 :

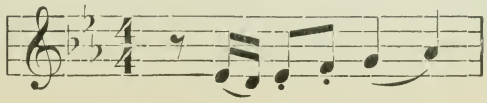
Ex. 227.



Since the subject consists of two measures and comprises a phrase, the same divisions are made in our quotation. And by means of primary and secondary accents applied to the C. S. the phrase divisions are sufficiently indicated without interrupting the continuous series of sounds above. The same theory may be applied from measures 11 to 16, where the groups of sixteenth notes appear below. To all such thematic passages as the one in review, the toccata in *A* by Paradisi and the scherzo in Beethoven's op. 14, II, this theory may be applied, and it affords an interesting relief from the usual methods of phrasing.

V is constructed somewhat upon fugal lines and requires close analysis. The motive is this :

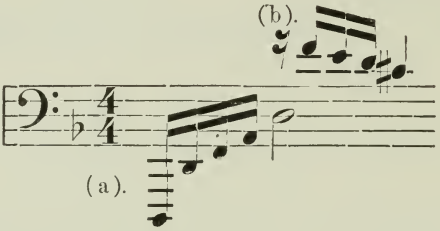
Ex. 228.



It takes precedence over every other motive group wherever it may occur in the thematic development.

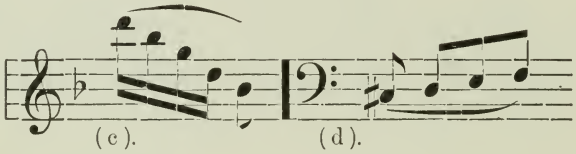
The same general principles are applicable to modern thematic works; for example, the Allemande from D'Albert's Suite, op. 1. Two features of the subject are to be particularly noted:

Ex. 229.



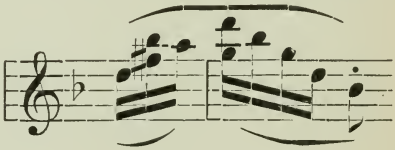
The broken chord (a) and the intermediate scale figure (b), together with their corresponding contrary inversions,

Ex. 229.



furnish all the material used in this interesting allemande. The upper part may be performed without break from the fourth to the last of measure 9. The last three sixteenth notes here belong to the following group. The lower slurs are, therefore, misleading; unless an upper slur is used:

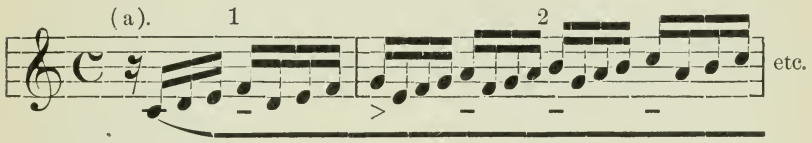
Ex. 230.



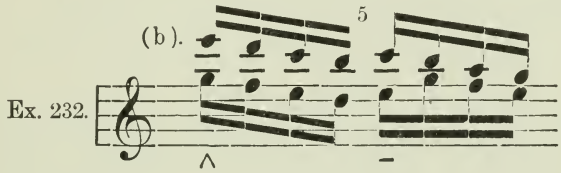
With regard to the sequences, beginning with scale figures in thirty-second notes, they require no particular disconnection. The mensural accents are supplied by the accompaniment. This is important here, for if the bars are thus clearly indicated, we will naturally follow the design until it is completed. But if the measure becomes involved in uncertainty, we may be sure that chaos will result.

With regard to the application of accent and punctuation, it may be stated that uniformity of phrasing is dependent upon uniformity of construction. When the model or the style changes, the manner of performance also must vary. J. B. Cramer's first étude is taken as an example in applying this theory. At first the figures assume this form :

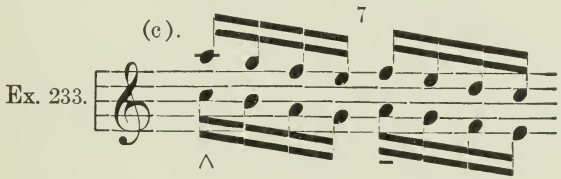
Ex. 231.



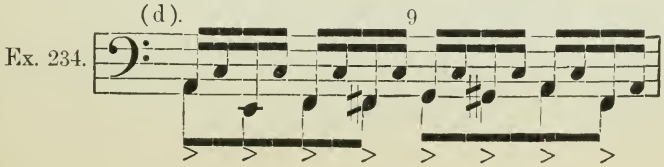
The continuance of this sequence constitutes what we may call a rhythmic division, and this (first four measures) should be played with sufficient accent to define the three elements which relate to time : *measure*, *rhythm*, *movement*. At 5 the figures are reversed :



Here a distinct accent is required, especially since the sequence descends from this point. The design is slightly varied in measures 7 and 8, though it continues to descend :

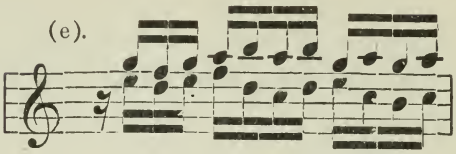


While the syncopations above require some emphasis, the theme below must not be neglected :



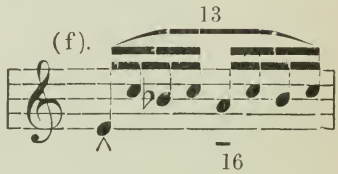
After the incomplete cadence the sequence figure is again altered :

Ex. 235.



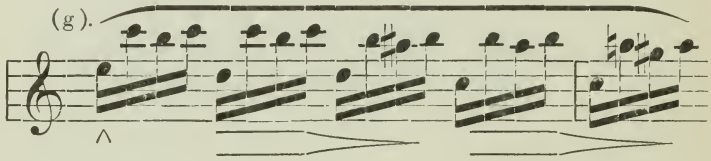
This embraces three measures. The arpeggio chord, having been played *ff*, already supplies the marked accent for this division. Another three-measure rhythm begins at 13, and this also demands one principal accent, thus :

Ex. 236.



Another division begins with the design in suspension :

Ex. 237.



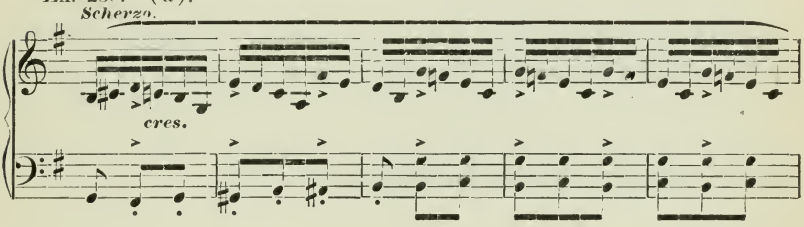
The last four measures are so constructed harmonically that they bring the étude to a natural close, especially if a well-graded diminuendo accompanies the cadence. Altogether there are eight sequence figures, and each of these constitutes a rhythmic division. The first series of groups ascend during four measures. Then there are four descending measures ; but these are divided by means of a change in the pattern group (see b and c), and the subdivision should be slightly marked.

These rising and falling rhythms succeed one another alternately, thus simplifying the performer's task to a considerable extent. The student would do well to mark these outlines with a primary accent ∧, for they should appeal on paper to the visual sense as plainly as to the auricular sense when the étude is performed.

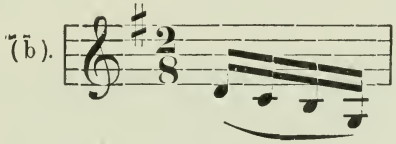
The entire study is consistent and musical, though the ordinary phrase divisions do not appear. In other words, it is motivized.

Melodic designs and sequence figures appear in almost endless variety, and frequently they counteract, by their peculiar rhythmic situation, the prevailing form of measure. Usually these designs are easily apprehended on account of the symmetrical contour. In such instances this symmetry must be preserved, even though it directly contradicts the formula of mensural accentuation. Thus the following from Beethoven's op. 14, II, which is copied literally from Bülow's edition :

Ex. 238. (a).

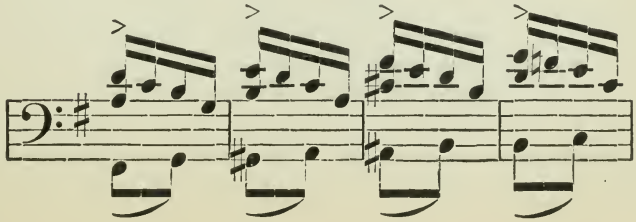


Observe that the mensural accent is entirely absent in measures 3 and 5. The melodic design or sequence figure (b)



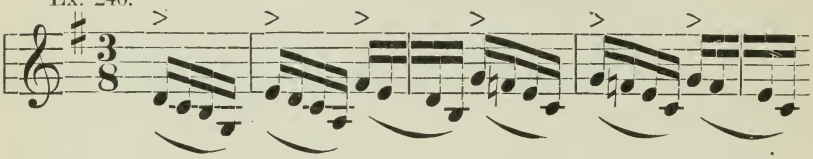
is really in $\frac{2}{8}$ measure, especially since the harmonic substance naturally falls into dual groups, thus :

Ex. 239.



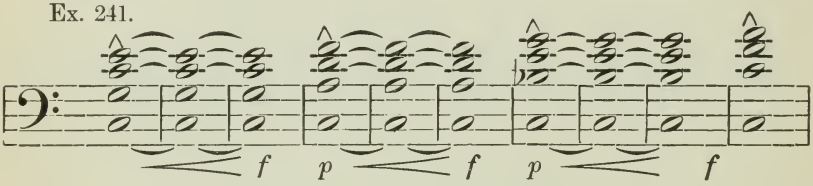
The modulations, from *G*, are to *A-minor*, *B-minor*, and *C-major*, by means of the dominant seventh chords to those keys. The accent marks are, therefore, perfectly logical. The effect would be similar had the passage been written in this manner, according to the method of certain modern composers :

Ex. 240.



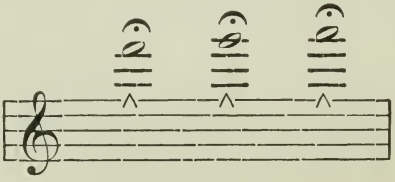
There is a thematic figuration in von Weber's Concertstück which illustrates another phase of this subject. The passage occurs at the end of the march, and consists of a series of short climaxes ascending higher and higher. Each of these rhythmic divisions contains three measures, and marks a change in harmony. The ground plan may be thus represented :

Ex. 241.



In addition to this the right hand executes a series of ascending figures beginning piano and ending forte. The last tone at the end of each passing scale figure is accented because it marks a change in the harmony as well as a melodic outline above. These distant points—

Ex. 242.



represent melodic climaxes, and they must be sufficiently impressed upon the listener to linger in the mind for a period of three meas-

ures. The special accents have, therefore, a threefold significance: they indicate the beginnings of melodic and of harmonic designs, and mark the rhythmic divisions—three-measure phrases. After nine measures of this thematic passage the uneven phrases are followed by equal rhythms of two measures each. Then there is a continued thesis, to be performed accordingly, without regard to regular rhythmic grouping. The passage quoted comprises an intermezzo, which connects the march in *C* with the *presto assai* in *F*, and represents the anticipated joy of the warrior-knight's return to his lady-love. This is the meaning of the *con molto agitazione*, the *crescendo assai*, the pedal-note, and the impetuous sweep of the joyous presto in *F*.

Selections may be made from the old clavichord and harpsichord works. (The music of this epoch is mostly thematic.) Also, "Momento-Capriccioso," N. van Westerhout.

CHAPTER XX.

LYRIC STYLE.

In comparison with thematic music the lyric style stands in an opposite relationship. This is particularly true in regard to piano music. The lyric style represents, primarily, the spirit of song. In order to produce a singing effect it is necessary for the pianist to employ a peculiar quality of *pressure touch.* Not the mensural emphases which accompany a march, waltz, or polonaise, nor the rhythmic accents required in thematic music. But every tone in a lyric melody (such as the "Slumber Song," by Schumann) is to be made distinctly manifest without accent, each melodic note being sounded somewhat equally, regardless of the particular part of the measure in which it may occur. That is to say, the performer must learn to avoid mensural accent in giving prominence to a lyric theme. This distinction is a prerequisite quality in the performance of nearly all slow movements, nocturnes, and songs without words.

Therefore it must be understood here and hereafter that this pressure touch carries with it no percussive nor pulsatalic effect, and that stress or emphasis in the performance of cantabile passages is primarily a condition enforced by the nature of the instrument. For example, if the principal melody in Schumann's exquisitely tender slumber song were sung by a soprano voice, there would be no necessity for accent. In fact, rhythmic accentuation would pervert the intended expression and offend the esthetic sense. Therefore, though considerable pressure touch may be required in producing a singing tone from the piano, the mechanical effect which is naturally associated with accent must be scrupulously eliminated.

For a number of years past the author has had an impression (now grown into a conviction) that the phrases and sections in cer-

tain well-defined lyric themes are so naturally distributed and so plainly outlined that no punctuation or special rhythmic accentuation is required to indicate them.

Such song-like themes as are here contemplated may be compared to short and simple lyric poems; for instance, the "Hedge Rose," by Goethe:

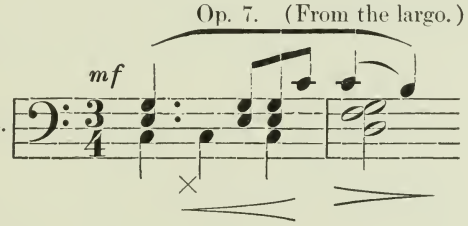
"Once a boy a rose espied
Blooming in the wildwood;
Blushing on the thicket side
He its dainty bud descried
With the glee of childhood."

The simplicity of expression is so natural as to leave no room for doubt concerning the poet's meaning, even though the lines were recited in the lisping tones of childhood. These simple, rhyming cadences require no elocutionary effort to make them appreciable. In truth, the good effect depends upon artlessness, rather than upon artistry or formula.

Certain vocalists, forgetful of the fact that naïveté is the greatest charm of this Goethe-Schubert ballad, proceed to embellish it with tempo rubato and operatic nuance.

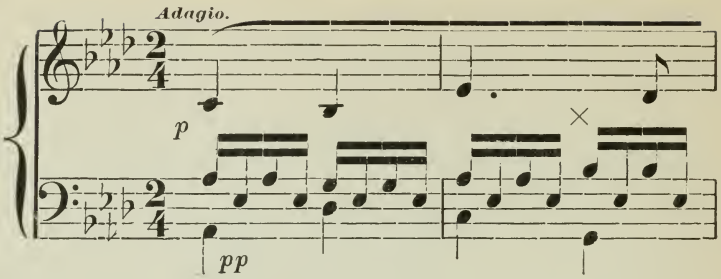
A fragment of lyric melody is here quoted from Beethoven to illustrate the present application of pressure touch:

Ex. 243.



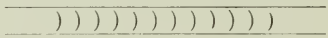
The accent which, according to formula, falls upon *C* in the base at × must here be omitted, because it would detract from the sustained melody tone in the tenor part. And the note which comes after the second beat (usually unaccented) is here played prominently, because it is part of the theme. A similar instance is taken from the same composer's op. 13:

Ex. 244.



As the metrical accents fall upon the two equal divisions of a measure, we would ordinarily mark the middle of the measure at + ; and this formula would exclude an emphasis from the melody note, *d-flat.* But a higher law than mensural accentuation here intervenes and reverses the process last described. In all such instances no accent is to be included in the accompaniment at +. The same is true of measure 4 in this adagio.* See also the adagio in Beethoven's Op. 10, I, third measure ; and the *D-flat* Nocturne, by Karganoff.

In order to maintain the song-like character of such themes as those under notice, the pianist should have in mind the dynamic quality of an organ tone. This may be represented thus :



A lyric number will now be considered in its entirety. I. J. Paderewski's Melodie, op. 16, II, is selected. The two measures of prelude may be lightly accented according to our mensural formula.† Then the theme commences.

A sonorous and somewhat resonant effect is intended, to which the motivized accompaniment contributes. Every melody note should vibrate distinctly (like a voice) and with more or less equality, the degree of force employed being influenced by the natural expressiveness of the theme, rather than by mensural considerations. For instance, the second quarter note in the first measure of the melody receives quite as much pressure as does the

* This principle is intended to apply to the accompaniment only. A subtheme appears in the base, and this must not be ignored.

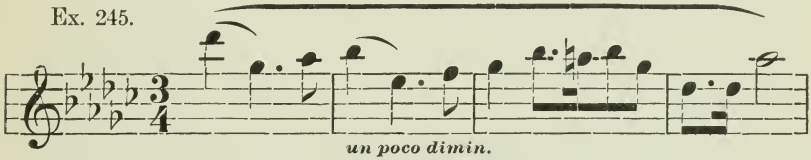
† In every edition which the author has seen the measure is incorrectly marked $\frac{6}{8}$. It should be $\frac{3}{4}$.

note which falls upon the main accent. The same may be said of measures 7, 8, and 10.

A more satisfactory effect will be produced if the first phrase is considered as embracing four measures.

This corresponds to the slur drawn by the composer over the four measures, which are to be closely connected. The separate slurs in the second phrase indicate the sequence, rather than disconnection. This manner of phrasing, too frequently encountered in "special editions," is more applicable to violin than to piano music. To remove all ground for doubt, the author would unhesitatingly mark the phrase in this manner:

Ex. 245.

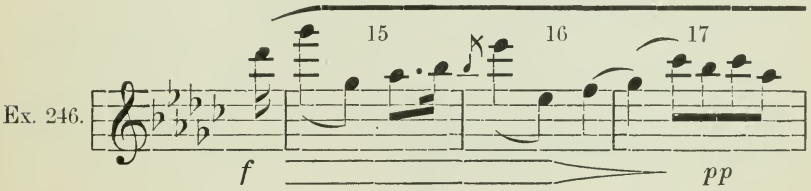


The last measure is a question, and the harmony of the dominant is to be connected with the following tonic.

In measures 15 and 16 (counting from the first) the interval of an eighth is substituted for that of the fifth, the former being stronger in its expression than the latter.

The sequence is marked *piano*, but it is seldom advisable in cantabile themes to suddenly reduce the tone from *f* to *p*. This, perhaps, would be better:

Ex. 246.



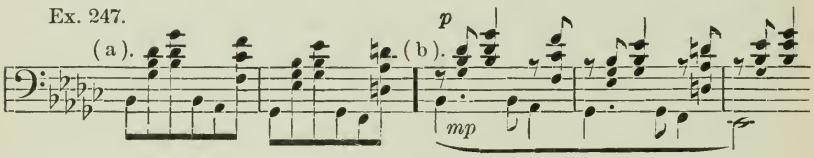
The complete cadence carries with it a feeling of repose, and the *poco rit.* continues, therefore, to the close of the period. After a brief pause, the tones of this first completed period are to be slightly separated from the second period which follows.

The construction of this *melodic* is so regular and symmetrical that no particular effort on the part of the performer is required to indicate this fact. (One exception is noted in the extended period hereinafter described.)

It may be stated with regard to the accompaniment that, though it assumes the importance of an obligato, its construction is such that a generally subdued manner of performance will not detract from the added charm which these harmonic parts contribute to the expressive theme above.

Whenever a distinctly melodic design appears in the base, it must, however, be brought into prominence. A quotation is made from measures 7 and 8. The arrangement at (a) is according to the ordinary notation. Ex. (b) shows the manner of performance:

Ex. 247.



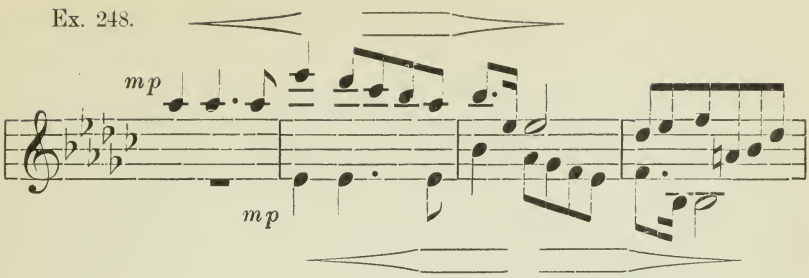
Such counter-themes are always deserving of notice, and the second example will serve to show the manner of treatment in similar instances.

The second period is slightly more stimulating. Each of the first two phrases should be connected without a break in the sounds. Measures 27 to 30 are plainly divided into semi-phrases, and brief punctuations may therefore be included.

It must be observed that this second period is extended by means of two additional measures, but these are not in codetta form. They are merged into the closing phrase of six measures, and played connectedly, as well as continuously, until the principal strain recurs after the *quasi recitativo.* The regular movement is resumed at 37.

Before quitting the second period, attention is directed to the canonic imitation. This illustrates the simultaneous application of two opposite dynamic effects, and may be thus expressed by means of symbols:

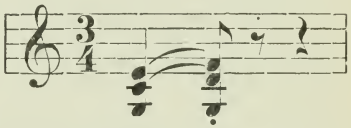
Ex. 248.



This principle can be applied to the ten following measures. The last period before the recollection is extended and united to what follows. The last five measures are ad libitum.

A few illustrations are now taken from the largo in Beethoven's op. 7. Nearly all the isolated eighth notes of the melody are indicated in this manner:

Ex. 249.

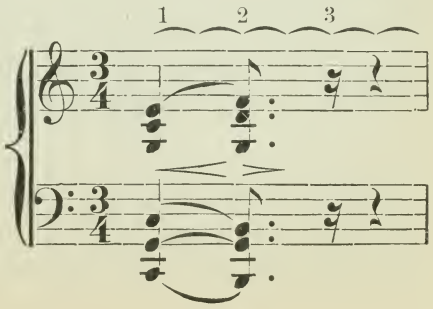


Disconnection is here indicated in three different ways: (1) By the brief value of the second note; (2) by the terminating slur; (3) by the staccato marks placed under the treble and base parts. Perhaps it may be said that the slur followed by a dot indicates a gentle, not an abrupt, disconnection of the tones; but the reverse of this is often true.

An experienced artist will not perform the staccato chord so shortly as to sound abrupt or trivial. But if the student undertakes to carry the design into effect according to the printed notes and symbols, he will inevitably pervert the intended expression.

The tones of the second chord are to be somewhat stifled, but without making the disconnection so short as to sound abrupt or theatrical. On the other hand, the moment of silence imposed by the rests is an important element in the expression. The author suggests the following method:

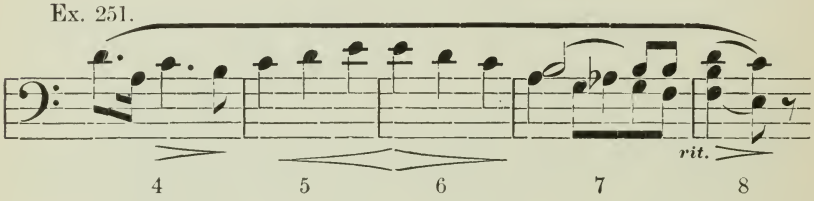
Ex. 250.



Sound the first chord lightly, but distinctly, with the *e* a little prominent. Then raise the dampers, and on the second beat sound the seventh chord with slightly augmented force. (The dampers must, of course, be lowered here.) Raise both hands from the keys exactly as the imaginary second half-beat occurs. The wave lines above are intended to represent the beats and half-beats. The object should be to stifle the sounds of the second chord, somewhat like an utterance choked with emotion.

Measures 2 and 3 are similar. The remainder of the period may be performed according to the following, which is an amendment to the Stuttgart phrasing :

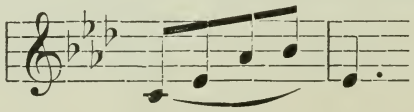
Ex. 251.



A completed period terminates at 8, and surely some sense of repose is necessary here, for the following intermezzo has no melodic connection with the principal theme. Yet this last tonic chord at 8 is marked by the revisers *staccato*, as though every mood and feeling should be measured or cataloged, like articles of merchandise.

Similar misdirections occur in almost every printed score, some of these being chargeable to engravers and compositors. But too frequently the blame rests upon revisers. A well-known instance may be cited from Beethoven's op. 13. Every edition which the author has seen gives this interpretation to the third measure of the adagio :

Ex. 252.

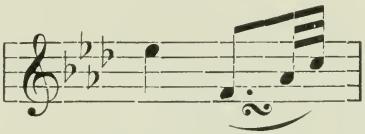


This is so contrary to the spirit of this beautiful cantilena, and so unnecessary withal, that one does not feel disposed to accuse a musician of so gross an incongruity. But the theme has been thus

characterized in so many editions that certain piano teachers have grown accustomed to this disjointed method of "phrasing" (as they misterm it), and believe it to be quite right and proper. If the engraver had gone a little farther with his abbreviated slur, all confusion and controversy about a simple matter of esthetics would have been spared.

Another similar instance may be found at the close of the intermezzo:

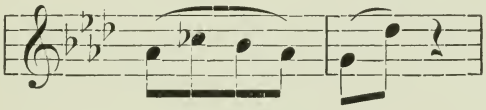
Ex. 253.



From appearances one would suppose that the *E-flat* is to be isolated. Yet according to the nature of the melody it should all be joined in closest connection, and the appealing character of this minor seventh particularly demands that the *E-flat* shall be blended with the *f* below.

Similar errors occur throughout the movement. The second theme, for example, is thus characterized:

Ex. 254.



Fortunately, there are few at the present time so credulous as to perform it in this hysterical manner.

One of the principal charms of these serious lyric melodies is their continuous, sustained, and song-like character. But in order to exploit a system of "phrasing," certain annotators and revisers destroy all sense of continuity by the fragmentary manner in which they place the slurs. They seem not to realize that a phrase, or a rhythmic group, can be indicated (when that is really necessary) in various ways, without sacrificing the unity and song-character of lyric themes. Chopin, ever mindful of esthetic requirements, left us some remarkable evidences of the care he bestowed upon these matters. Witness the *F-minor* Nocturne, No. 15. The entire first period is catenated by means of continuous and connecting slurs.

The uninterrupted flow of sounds in the melody part is not broken even at the end of this period, which is joined to the repetition. Not until the second cadence (measure 15) is there any sign or symbol indicating a punctuation. The period construction is perfectly regular, and the expression is to be manifested through nuance and dynamic effect. The period does not require punctuating points. If it did, Chopin certainly would not have forbidden them, as he did by the connecting slurs. (Wagner frequently included entire periods under a single slur. See the Vorspiel to Act III, "Die Meistersinger.")

The main theme of the adagio in Beethoven's op. 13, the "Melodie," by Paderewski, and Sternberg's "Night Song," op. 56, VI, should be interpreted in the same manner as regards the absence of punctuation and consequent disconnection. Hundreds of similar examples might be quoted in proof of this method for preserving the unity and continuity of regular periods in lyric style.

There are various details and circumstances which influence the performance of lyric music, and most of these are illustrated under their several titles, such as unrelated tones, resolution, antiphonal groups, transition, etc.

Furthermore, lyric melodies admit more frequent deviations from a fixed movement than do thematic passages, especially when the former are slow and in the cantabile style. (Compare the *D-minor* allemande by d'Albert with the Nocturne in *D-flat* by Karganoff.) This fact need not be dwelt upon here.

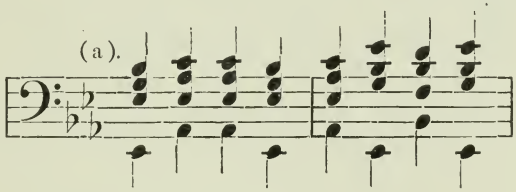
The following lyrics are included in addition to those mentioned in the text of this chapter: "Melodie" in *G*, by Rheinberger; "Fleur d'ete," by Lillibridge; "Adieu," from Book I of Karganoff's "Lyric Album"; "Berceuse," by Iljinski; "Romance," MacDowell, op. 39; "Siegmund's Love Song" (Wagner), transcribed by Bendel or Brassin. (D.)

CHAPTER XXI.

HARMONIC STYLE.

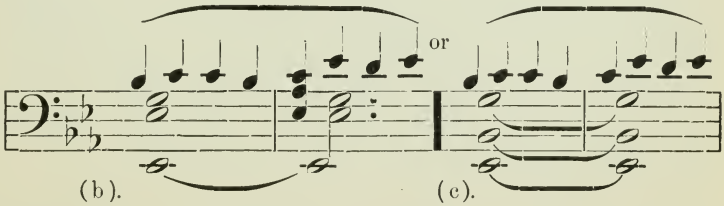
In this system Harmonic Style refers to those portions of a work which are in full harmony, where the different voice-parts are very nearly the same in note-value. Plain choral music affords the best illustration, because the melody must be simple and form an integral part of each chord. The result is a purely harmonic effect, melody and rhythm being more or less subordinated to the sequence of chords and their particular relationship or tonal quality. The choral refrain in Chopin's *G-minor* Nocturne is here cited :

Ex. 255.



The simplicity of the choral melody, the fundamental character of the harmony, and the fact that a chord accompanies each melodic note—all this is characteristic of what here is called the Harmonic Style. The theme being exclusively in the upper part (where it naturally predominates), requires no special lyric treatment. If it did, the composer would most probably have written it in this manner :

Ex. 256.



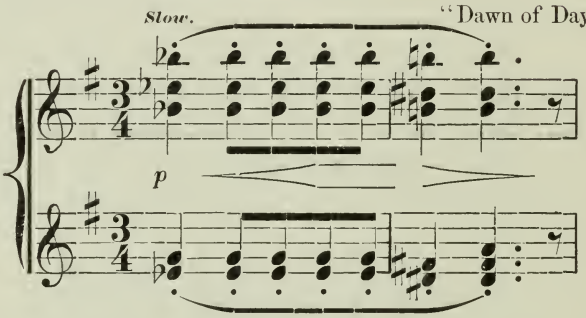
From this we conclude that the chords are to be sounded simultaneously and with an equal amount of tone as regards the sep-

arate voice-parts, each of which contributes its share toward the general (harmonic) effect.

The entire choral refrain is played legato,* with noticeable punctuations at the end of each section and period. Afterward the composer has indicated still broader punctuations by means of pauses. This is in the style of a recollection (ad lib.) and has special significance in view of what follows.

The next quotation is from E. Jambor's op. 23, IX. The intrada is exclusively in harmonic style :

Ex. 257.

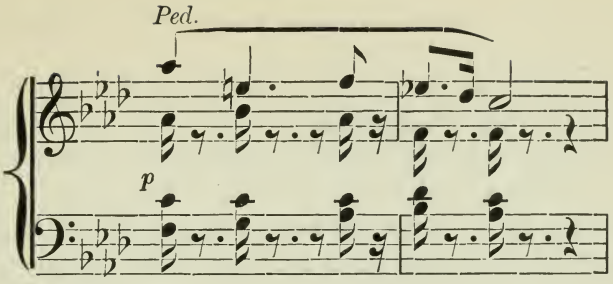


All the voice-parts here are dynamically equal, and the notes of each chord are to be sounded simultaneously. The author has indicated the pedal effects and the style of performance in accordance with the sentiment of the music. The composer made himself little trouble in these matters, though the cleverness of his design is undeniable. The first chord is favorably arranged and located for the introducing of sympathetic vibrations. A gentle demi-staccato, with the dampers raised, will produce this acoustical effect. In the second measure a dissonant vibration will probably result. If this is distinctly perceptible, the dampers must be lowered as soon as the dissonating element begins to manifest itself. (This will depend upon the condition and quality of the instrument used.)

The first larghetto theme in von Weber's Concertstück is in the harmonic style when delivered by the orchestra. After the solo part enters, the harmony becomes secondary :

* Of course, the damper pedal is to be managed discreetly, so as to connect, without blurring, the tones. The constantly changing harmonies preclude the possibility of sympathetic vibration effects.

Ex. 258.

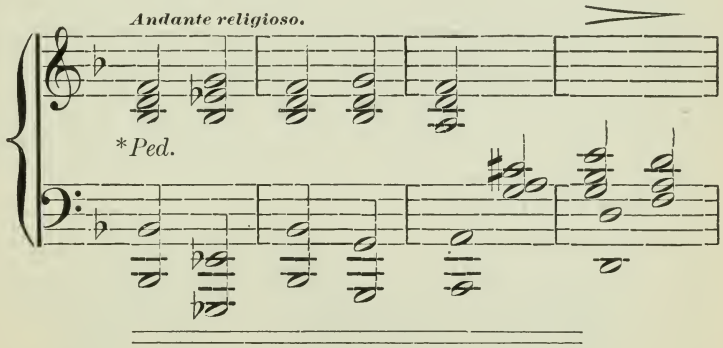


The style here is similar to that of a vocal solo with pizzicato accompaniment, the melody being most important. The only difficulty (and this is a technical one) consists in touching the adventitious parts below more lightly than the theme above.

The "National Song," by Grieg, op. 12, VIII, is almost entirely in the harmonic style. The same remarks will apply to this as to the choral refrain in *E-flat* from Chopin.

The middle part in Wilson G. Smith's "Vesper Chimes" presents a contrasting example. The design is purely harmonic, and while the explanations accompanying the quotation from Chopin apply in a general sense to the example under notice, the latter has one peculiarity which enters into its interpretation. A fragment of this choral part is presented:

Ex. 259.



The tones are to be well sustained, but not too distinct in outline

* Press the damper pedal upon 2 and 4; release it on 1 and 3.

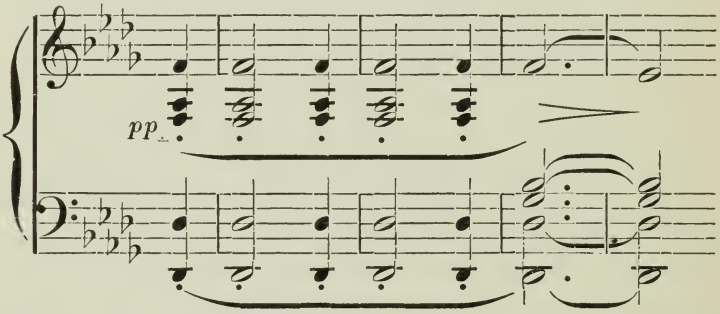
or accentuation. The parallel lines below are intended to represent the dynamic quality of an organ tone.

Of course, the pianist can only approximate this effect ; therefore the symbol is merely suggestive.

Two more peculiarities of the harmonic style remain to be considered : where a motive is concealed in some middle part of a harmonic design, or where the accompanying chords are not sufficiently attractive to merit equal prominence with the melody.

An instance of the latter kind occurs in the allegretto of Beethoven's op. 10, II:

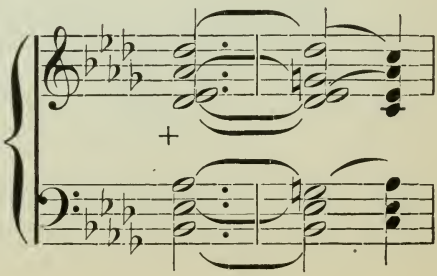
Ex. 260.



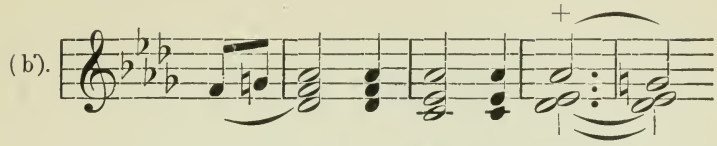
The melody, though mostly monotonic, is predominant, because the harmony does not change sufficiently to claim attention. The principal interest centers in the resolution at the end of each phrase. At first the melody note is doubled in the octave below, and this obviates the necessity of giving prominence to that part. But in the dissonant combination there are four harmonic parts against the melody. Therefore, the upper *f* is to be played more prominently than the chord below.

A little further on the motive appears in the middle parts, and this (especially in right-hand part here) is more difficult to accentuate separately:

Ex. 261. (a).



The design is evidently a continuation of the original scheme :

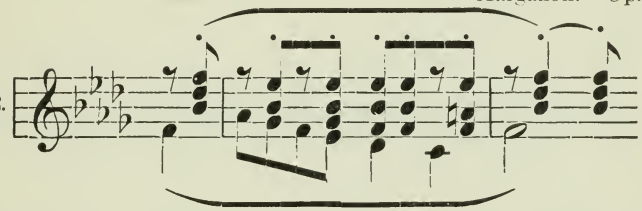


The *d-flat* at (a) proves to be a fragment of the motive in augmentation ; but this is duplicated below, and does not require special treatment, as does the *a-flat* resolving to *g natural* in Ex. 261 (a).

If this melodic suspension were not duplicated in the upper left hand part, the design would be much more difficult of execution, and it is this fact to which particular attention is directed. In the next example the right hand alone carries a melody beneath a chord accompaniment :

Karganoff. Op. 20

Ex. 262.



The theme being legato while the accompaniment is demi-staccato facilitates the execution of this design. Where the chords are sustained, and especially where the melody is in an inner part, the obstacles are greater, and the task of the pianist becomes magnified in proportion to his appreciation of the musical text.

For similar examples see Canzonetta, by P. C. Lutkin, and The Flatterer, by C. Chaminade.

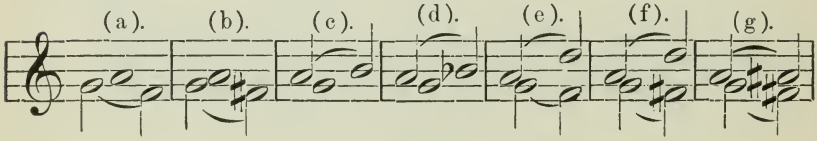
CHAPTER XXII.

DISCORD AND DISSONANCE.

Discord.—The most euphonious harmonic discord is the dominant seventh chord. The first two intervals are consonant, and if the chord be considered componently, the third interval (five to seven) also is consonant. But the root and seventh form a discord, and this requires some kind of resolution. The discord is more noticeable when it is inverted and becomes a second.

Any of the following may be considered resolutions :

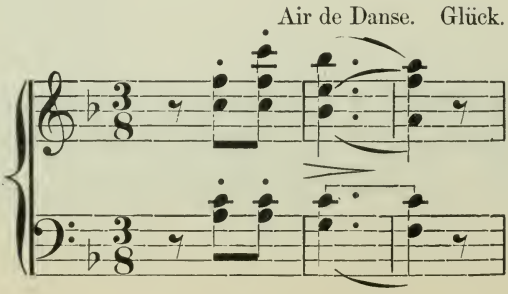
Ex. 263.



In each instance a consonant interval follows the discord of a second.

It may be stated as a general principle that the act of resolution implies connection, and therefore the dissolving of a discord into a concord is to be legato. Even the resolving of an imperfect fifth, or its inversion, the augmented fourth, usually requires a strict legato style :

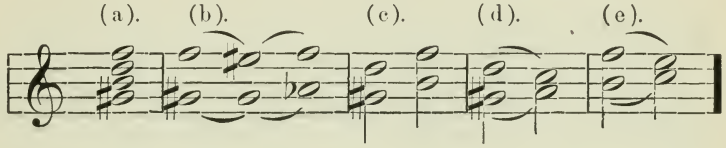
Ex. 264.



The discord should seem to melt into the consonant interval.

The principal diminished seventh chord is classed here. Though the interval from root to seventh is a secondary consonance, the three minor thirds give it a transitional effect and place it outside the realm of concords. This is here illustrated :

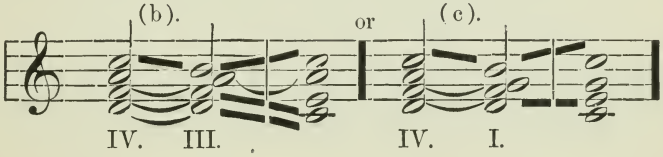
Ex. 265.



The complete chord appears at (a) with its practical root below. At (b) the diminished seventh and its enharmonic equivalents may be seen. To the ear all these are consonant. (c) shows the two imperfect fifths, which must be classified as discords, because the interval of an imperfect fifth can not represent repose or finality. The natural resolutions of these imperfect fifths (and consequently of the entire chord) are exhibited at (d) and at (e).

The various species of augmented sixth chords are included here ; likewise the milder forms of secondary seventh chords, such as those founded upon six and seven of the major scale. A secondary seventh chord of this species (Ex. 266, a) has no resolution, theoretically ; but practically, the element of discord must sooner or later give place to an element of concord, thus :

Ex. 266.



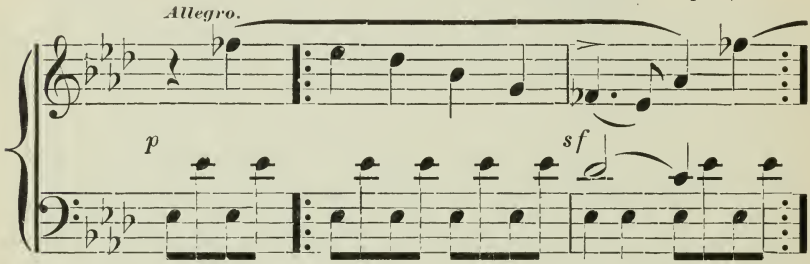
The seventh becomes a sixth and the second becomes a third, either above or below.

It is evident, therefore, that the student who seeks to interpret music must understand the general principles of resolution.

Dissonance.—Briefly stated, this consists of a very harsh inter-

val (as a minor second or a major seventh) or a combination of two discords. And it may also be stated, according to the author's theory, that the act of resolution and the degree of connection increase in importance with the degree of dissonance. Following are illustrations :

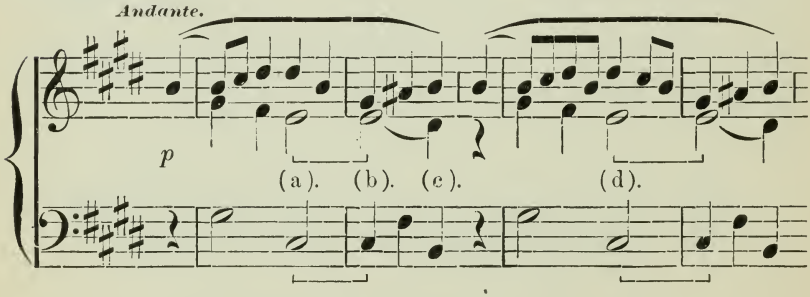
Ex. 267. Beethoven. Op. 2, I.



The dissonant ninth resolves in strictest legato to the octave, and the seventh below is connected with its natural resolution, the sixth. Here the tones are disconnected. Therefore the *f-flat* above and the *d-flat* below require particular connection.

The next quotation is similar, except in regard to movement :

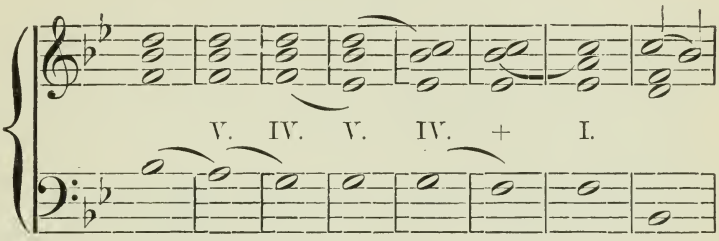
Ex. 268. Grieg. Op. 12, III.



The *d-sharp* at (a) forms a discord with *c-sharp*, and a dissonance with *c*. A partial resolution takes place when the *d-sharp* descends to *b*. The final resolution occurs at (c), and here the phrase is separated from what follows. At (d) the discord and the dissonance both disappear when *d-sharp* resolves to *c-sharp*. The

dissonances require the closest connection, though all the resolutions are indicated by means of short slurs. A series of discords and dissonances are here presented. These illustrate more plainly the foregoing principles :

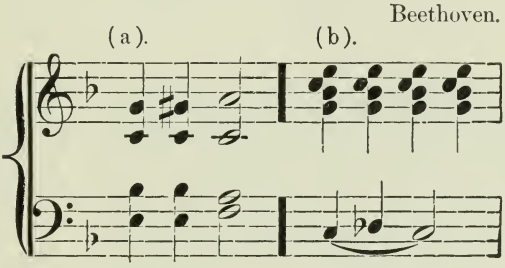
Ex. 269.



This is essentially organ music, and all the connecting notes are supposed to be tied. The slurs, therefore, show the resolutions and progressions which require particular connection, *legatissimo.*

The same formula applies to dissonant passing tones (a) and to appoggiaturas, (b) :

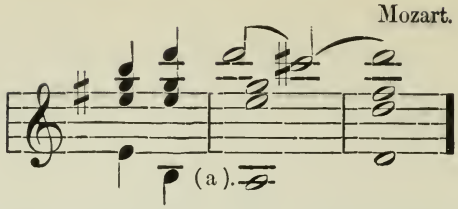
Ex. 270.



It is simpler to call the *d-flat* in the base an appoggiatura, rather than an inverted ninth. But in either instance the dissonant tones are to be strictly connected together.

A double discord is to be considered here, since the two discords combined produce an effect similar to that of dissonance. An instance has already occurred in Ex. 269. The discord of suspension at + contains two intervals which require separate resolutions. It is the same here :

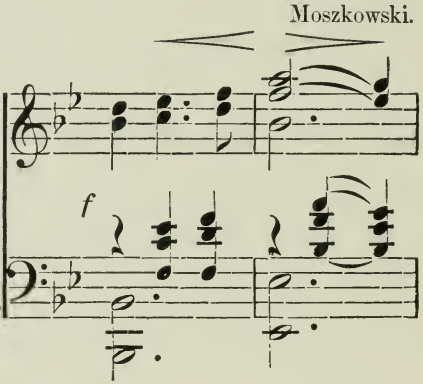
Ex. 271.



Owing to the suspension of *d*, there are two discords in the combination at (a). These are resolved separately, as may be seen.

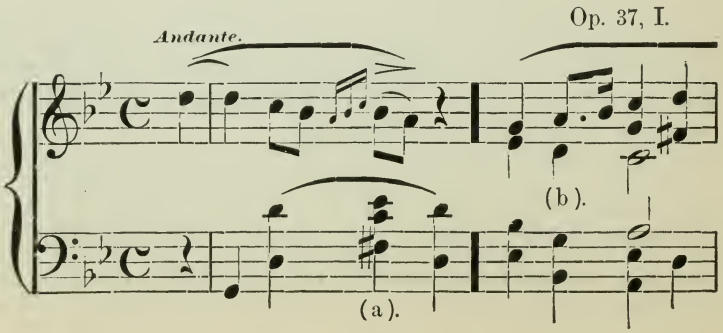
The following double appoggiatura is resolved simultaneously:

Ex. 272.



The discord *e-flat—f*, and the dissonance *b-flat—a*, are both connected in their resolutions by means of strict legato, though under ordinary conditions the music of this number does not require smoothness of execution. Thousands of examples similar to the following from Chopin might be cited:

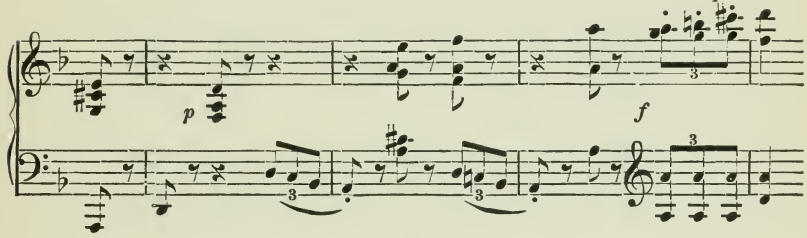
Ex. 273.



The discord at (a) resolving down, and the dissonance at (b) resolving up, are played legatissimo.

A few instances will now be presented in which the discord is disconnected from the following concord. This naturally presupposes that the prevailing style is staccato. And it may be added that such examples usually contain the milder forms of seventh chords, thus :

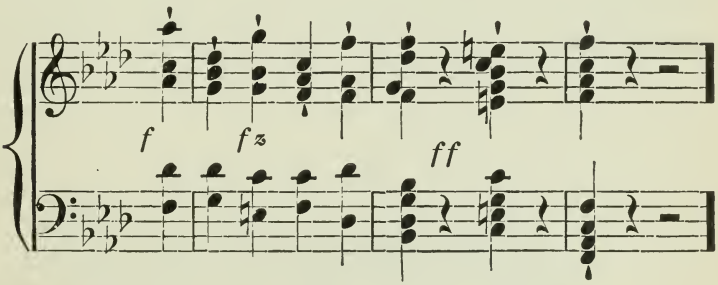
Ex. 274. Th. Kirchner. Op. 7.



This is so simple as to require no further comment.

A more unusual example is the ending to the allegro in Beethoven's first *F-minor* sonata :

Ex. 275.



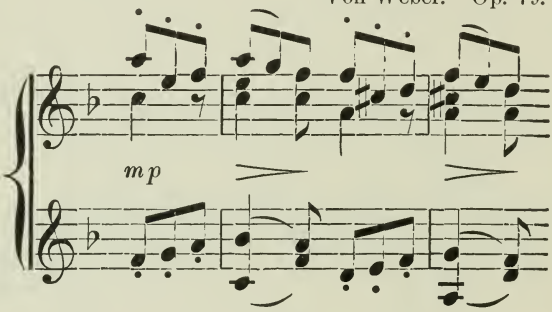
Only three of these chords are consonant, and one is dissonant. The passage occurs in the form of a stretto, and represents a very impatient, not to say petulant, mood. The nature of the sounds and the allegro movement combine to make this less exceptional than it would seem to be. Also, the progression of the last two chords in the base is such that no resolution could possibly take

place, and this circumstance is to be borne in mind whenever a similar instance presents itself.

Long appoggiaturas almost invariably come within the rule of discord connected with concord. Since the harmonic appoggiatura is foreign to the accompanying chord, we may reasonably conclude that the former requires a legato style, as do nearly all resolving discords :

Von Weber. Op. 79.

Ex. 276.



The melody notes which fall upon the principal accent are harmonic appoggiaturas ; and though the prevailing style is staccato (in keeping with the joyous mood), the appoggiaturas are dissonant, and, therefore, closely connected in their primary resolution.

Such instances are so numerous that it seems unnecessary to quote further.

CHAPTER XXIII.

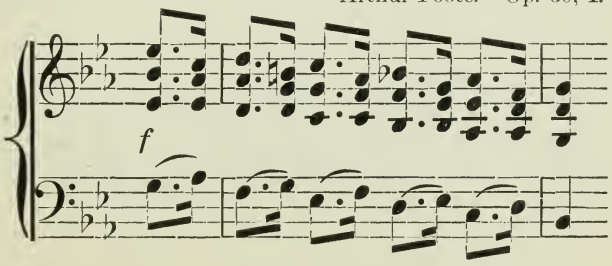
HARMONIC INFLUENCES.

It is desirable to consider first the general impression or total effect of certain harmonic progressions. Unless the harmony serves as a mere framework to a lyric melody we are inclined to associate with every chord progression some definite melodic outline. Every changing harmony necessarily involves a melodic progression in some of the harmonic voice-parts; and since our tuneful instinct is naturally developed, we unconsciously follow the single thematic progressions, rather than the effect of relationship between one chord and another.

Harmonic movements may be considered in their relation to sequence, cadence, transition, or polyphonic coloration. Harmonic sequence embraces some particular form or arrangement of chords which is repeated in the free or the strict style. The original design, or pattern group, assumes the importance of a regular motive, and in the sequence every repeated figure will require some form of accent or punctuation. The harmonic sequence is, therefore, a law unto itself. The following excerpt shows one phase of the subject:

Arthur Foote. Op. 30, I.

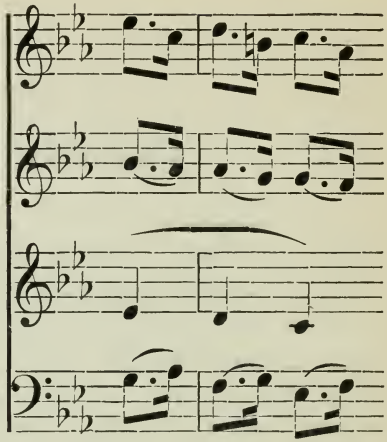
Ex. 277.



This model is indicated by the first two chords: a triad in its first inversion, followed by a triad uninverted. Observe that each repeated figure is marked by the composer as a separate group.

The disconnected bars indicate the accents during the continuance of the sequence; that is to say, each group should be marked. It is somewhat remarkable that there are four melodic parts embraced in this harmonic sequence, each melody being distinct and individual:

Ex. 278.

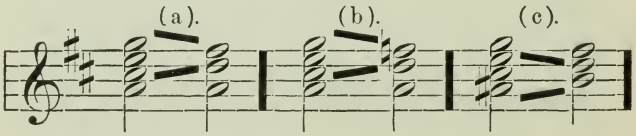


Yet it is the total harmonic effect which must be represented, for the ear can not be expected to distinguish four themes simultaneously, unless they had been heard previously in an isolated form.

Attention is likewise called to the dominant relations in this sequence: *E-flat—A-flat*, *D—G*, *C—F*, etc. See Ex. 277. There are other sequences in this opus, which the student should discover for himself.

There are several elements of transition to be considered here. The subdominant and leading note (to any major or minor key) are usually most important. These are well-known, but they must be understood in all keys. These transition elements form the third and seventh of a dominant seventh chord, and the root and fifth of a diminished seventh chord, thus:

Ex. 279.

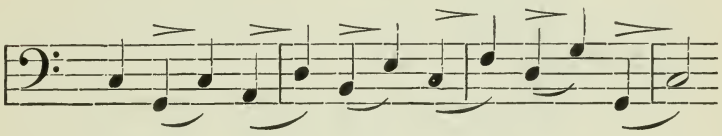


The two principal resolutions of an essential seventh discord are shown at (a) and at (b). The subdominant and leading note are also contained in the diminished chord at (c), but these elements are now represented by *a-sharp* and *e*. In every instance the

resolution is to the tonic and third of the resulting concord. The minor sixth (*g* in Ex. 279, c) also is an element of transition, and therefore connected in its resolution. To these must be added the dominant; and in diatonic modulation the dominant relation operates so naturally and potently that it is possible to outline a series of modulations by means of fundamentals alone :

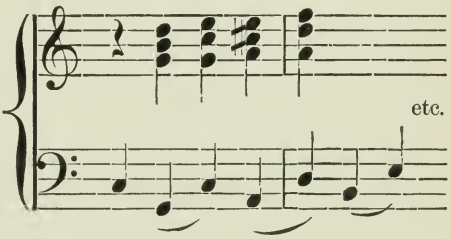
Ex. 280.

(a).



These are sufficiently inciting to suggest the following harmonies :

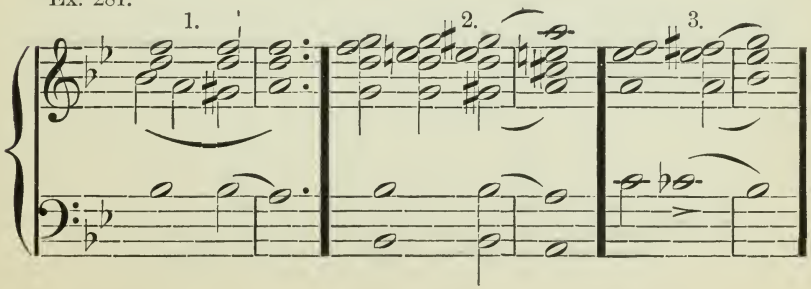
(b).



The student may complete the example according to this sequence model, and end in *C*.

The augmented sixth chords, 1, 2, 3, are transitional in their nature, No. 2 being particularly strong and bold. The interval which gives to these chords their specific name can not occur naturally in any major or minor key. Therefore is their tendency transitional :

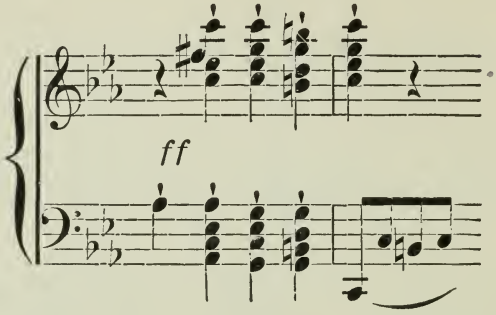
Ex. 281.



All these chromatic tones are to be emphasized. Augmented

sixth chords are rather strong and bold, and this expression frequently counteracts the effect of smoothness which so many upper and lower leading tones would seem to indicate. Thus, from Beethoven :

Ex. 282.

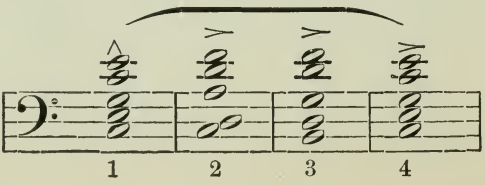


This is a No. 1 which almost invariably resolves to the second inversion of a minor concord.

The secondary seventh chords noted in Chapter XXII are non-transitional, and though they frequently require a strict legato style, they do not, on their own account, demand accentuation, as transition chords usually do. The secondary discords are used principally as connecting links between the consonant triads and the principal discords.

Also, the preceding must influence us in determining upon the points where modulations and cadences are effected. With this understanding we undertake a brief harmonic analysis of the well-known *C-major* prelude from Bach's "Wohltemperirten Klavier." In this, and in all similar works, the performer should be influenced chiefly by harmonic considerations. The prelude is in broken chord form, sixteen notes to the measure. Only the harmonic outline is here presented :

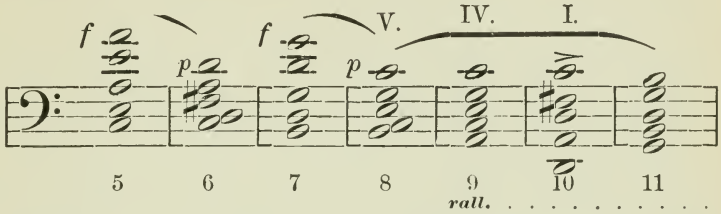
Ex. 283.



This complete cadence-group is easily understood, and it is so

natural as to require no special treatment. The second phrase also has four measures; but the third phrase has only three. These seven measures should be catenated, so that the unequal section will not be particularly noticeable:

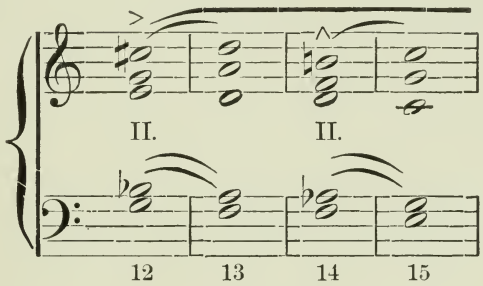
Ex. 284.



Measures 7 and 8 form a sequence of 5 and 6. These are regular and are accented accordingly. The suspension at 8 serves to link the harmonies together, and this will assist in preparing the cadence on G. Observe the rallentando and accent at 10.

A series of natural modulations by means of diminished seventh chords then follows:

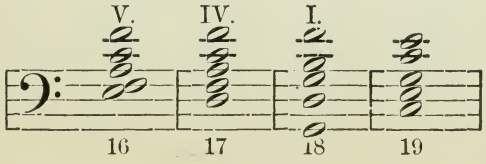
Ex. 285.



The transition tones are to be distinctly marked, and this will serve to outline the rhythmic form. The resulting concords are inverted, which prevents the effect of a terminal cadence.

Another prepared cadence follows, and this is easily managed because it is natural and regular:

Ex. 286.



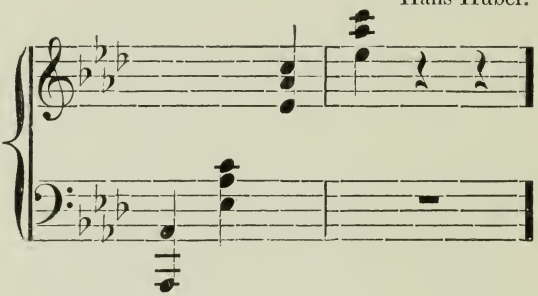
The remainder is a continued thesis of 17 measures, and this requires considerable dynamic effect. The impression of a complete cadence is not to be created at 26, because the dominant pedal-note continues beyond this point. The maximum amount of tone is developed at 30, and from here a gradual diminuendo is to be made, accompanied during the final cadence by a slight rallentando. The continued thesis at the close will, if played uninterruptedly, sufficiently justify the irregular period construction.

In strict designation, the last four measures comprise the coda.

Under this heading is included the influence of a fundamental base in terminal cadences. The following will serve to illustrate this point:

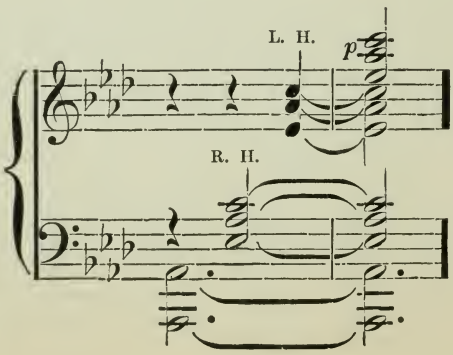
Hans Huber.

Ex. 287.



If the fundamental be discontinued after the first beat, the final chord will seem to be out of balance; there will be nothing for the harmony to rest upon at a point where the ear demands repose. The composer undoubtedly intended the fundamental to continue in vibration,—but he does not say so. The effect should be like this:

Ex. 288.

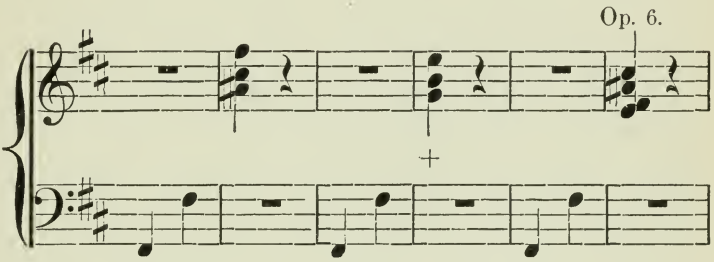


The sostenuto and damper pedals should be employed here, though a tolerably satisfying effect can be produced with the damper pedal alone.

Numerous instances of this kind occur in piano music, some of which are less satisfactory than that quoted from Huber. If, however, the ear be consulted, a remedy will readily suggest itself, as in Ex. 288.

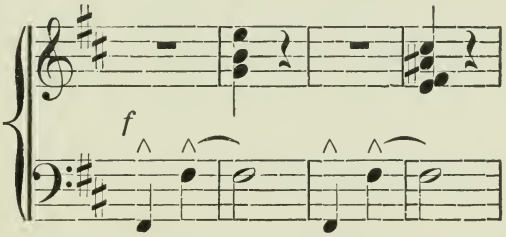
Somewhat similar is the following from Rubinstein's Tarantella :

Ex. 289.



This introduction is founded upon a dominant pedal-note, and the effect of this should prevail throughout. Otherwise the chord at + sounds incongruous on account of its want of connection. The pedal-note may be maintained by raising the dampers, or it may be played in this manner :

Ex. 290.



In either case the effect will be more satisfactory than it is according to the original notation.

With regard to so-called "accidentals," it is necessary to distinguish between chromatic passing tones and those which directly affect the tonality. Knowledge of harmony is here necessary.

An excellent preliminary example is the modulatory Prelude by

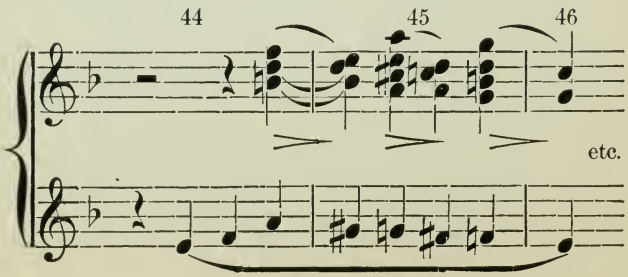
Beethoven, opus 39, II. It begins in C and passes twice through all the major keys by the normal fifth relation. The aim is purely modulatory, though the prelude affords a very good illustration of logical thematic development. Nearly all the modulations are effected by means of the leading note to the next key in order. The dominant plays a more important part than does the subdominant. The first transition tone to be marked is *f-sharp* in the contralto part, measure 5. This *f-sharp*, together with the dominant below, establishes the key of *G*. It is so with *c-sharp* at 9, *g-sharp* at 10, and *d-sharp* at 11. These are the leading notes to *D*, *A*, and *E*, and even where they occur below they are to be duly marked.

Measures 12, 13, 14, and 15 illustrate what was said about chromatic passing notes. The tonality is quite the same on the second beat of measure 16 that it was at 12—*i. e.*, four sharps. Therefore the chromatic passing notes in measures 14 and 15 are to be considered *en passant;* they were not intended to create any particular key impression. But the *a-sharp* at 16 must receive special treatment because it leads to *B* at 17.

After passing to *C-sharp* at 21 the enharmonic equivalent (*D-flat*) is substituted, and the modulations by fifths continue. Otherwise the cycle would have ended in *B-sharp major.*

The leading note continues to be the principal element of transition, and the "accidentals" at 35 and 36 require no special accents. But on the last beat of 37 the *e* natural passes out of *B-flat* into *F*, and must be marked. These leading tones are to be well connected in their resolutions. More chromatic passing notes appear between 38 and 45, but since the object is to reestablish the key of *C* at 46, the last measure claims particular attention :

Ex. 291.



A strict legato style in the final resolution assists in perfecting the cadence on *C*.

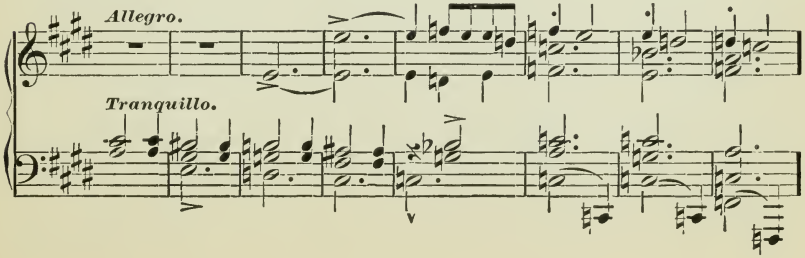
The remaining cycle is similar in theory though different in treatment, and the student is advised to examine the second part with a view to distinguishing between the chromatic passing tones and those which terminate the various tonal divisions.

M. Lussy was the first author who attempted to formulate a rule in reference to transition tones. He gave directions that every transition tone must be accented in order to enforce upon the ear the new tonality, especially where the transition is remote or unexpected. But a distinction is to be made between forced accentuation and distinctness of utterance. And furthermore, the nature of the music must exercise a governing influence. For instance, there is a section in Elsa's Dream (from "Lohengrin") which passes from *A-flat* through *C-flat*, *G-flat*, *F-sharp minor*, and *A-major*, all in the course of a few measures. The sentiment is such as to exclude strong accentuation, and yet the performer must unfold the distant transitions so that they will be distinctly appreciated by the listener. Nothing could be more appropriate to the mood here represented than these mysterious enharmonic transitions; but this circumstance increases the difficulties of interpretation.

Transition usually represents some kind of emotional excitement, determination of purpose, or changing scene. Certain modulations are bold and positive; others have a progressive, onward tendency; and there are modulations which are reminiscent and seem to recede. As these present themselves their esthetic qualities will be noted.

From Grieg's op. 37, I, an instructive example is taken:

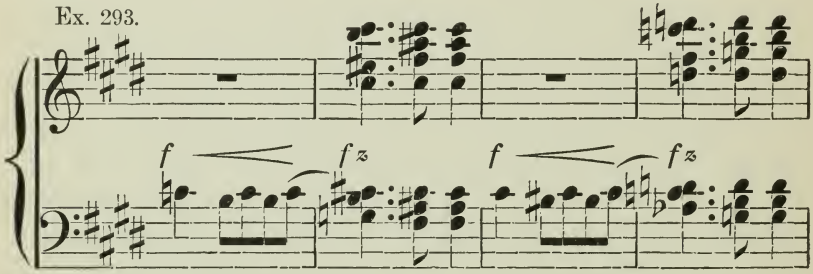
Ex. 292.



This mode of transition is peculiar to the great Norwegian composer. Despite the word "tranquillo" it will be necessary to strongly mark the *e* in measures 2, 3, and 4, as this is the connecting link in a somewhat rugged chain of harmonies. Also, *c* natural in the fifth measure requires a decided accent, because it determines the transition to *F*. This section is repeated in sequence form a half step higher, and then there are 14 measures of stretto.

These chromatic transitions are very inciting and forcible on account of the augmented 6th chords No. 2, the strongest and most impelling combination known to harmonists:

Ex. 293.



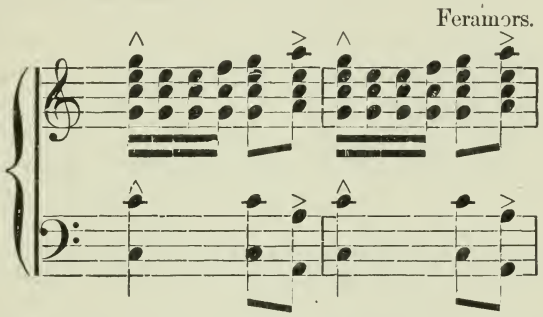
A continual increase in tone and movement must accompany this exciting passage, and the augmented 6th chords above and below are to be forcibly accented. The dynamic signs and symbols are those of the composer.

An equally important esthetic consideration is that of harmonic coloration, though to the performer this is often vague and intangible in its influence upon theoretic interpretation. Reference is here made to certain chord relations, and to chromatic intervals which do not materially affect the general key-impression. In the latter instance the object is to impart a particular color to the music, rather than to decide a given tonality. Such is the effect of Schumann's great quintet, op. 44. An air of seriousness and mysticism envelopes the music, because the key-impression seems to be continually changing. Instead of accenting the chromatic tones, we should rather consider them as belonging (even though somewhat remotely) to the main key, and thus preserve the spirit of mysticism which the composer infused into the music. Through-

out the entire opus the harmonic coloring is of this vague, romantic character. Not until the composer has evolved out of previous motives the bright carillon theme does the purpose reveal itself. It seems like dwelling in a mountain cave until that which appeared like formless outlines is finally recognized as symmetrical columns and delicately carved arabesks,—all the more beautiful when screened from the light of external illumination.

In the following example from Rubinstein it is the chord relations which are to be noted :

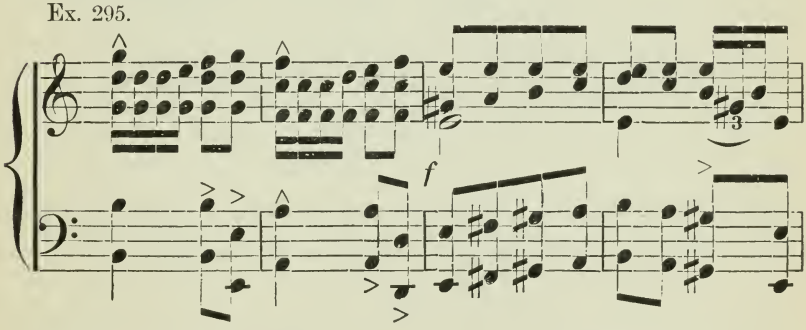
Ex. 294.



The *A-minor* chord has a peculiar effect here, in keeping with the oriental character of the music. Hence the accent on the last 8th.

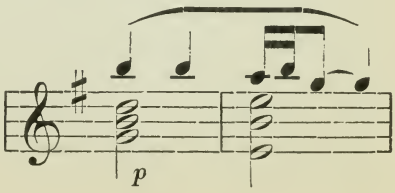
Also, observe the harmonization here :

Ex. 295.



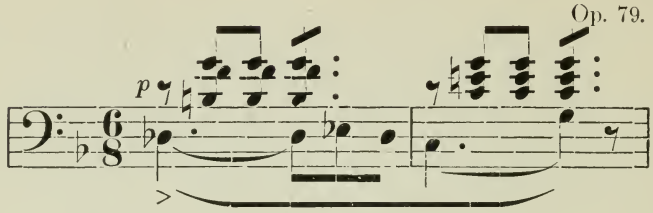
Still more suggestive are the various harmonic arrangements of this Asiatic theme, especially where the augmented triad is used later.

Ex. 296.



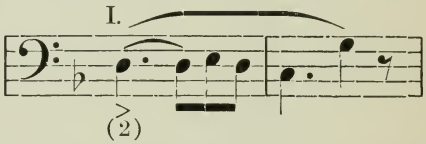
In the following excerpt from von Weber the characteristic tone-color is imparted by means of altered intervals in the base:

Ex. 297.



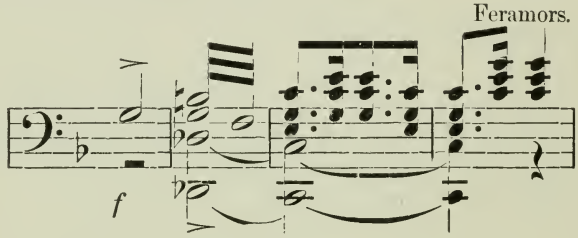
This occurs in *F-major*, and therefore there is no rule that calls for *d-flat* and *c-flat* in the solo part. Yet how much more expressive this than the following achromatic arrangement:

Ex. 298.



D natural, as part of the essential discord above, resolves as freely to *c* as does the *d-flat;* yet the latter gives an entirely different meaning to the passage, and influences the performance accordingly. The following phrase is similar:

Ex. 299.



The *D-flat* is used in place of *d natural* not for a transitional purpose, but because the former is a stronger, darker tone.

OTHER ILLUSTRATIONS.

Gavotte, Karganoff, op. 11. *A natural* in the seventh measure is the first transition tone to be marked. Then *f natural* and *b natural* at 8 must be made prominent. *A-flat* in the musette is only a passing tone.

Nocturne, R. Tempest, op. 2, II. Minuet in *E*, L. Godowsky. These selections are about grade 4.

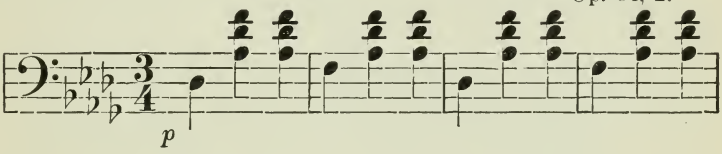
CHAPTER XXIV.

ACCOMPANIMENT.

Ad libitum, obligato, and polyphonic accompaniments are included under this general title. Indeed, the variety is so great that the author is inclined to begin their consideration with this preliminary statement: The more uninteresting an accompaniment may be, the less notice should it attract in the performance. In other words, the adventitious parts should be subdued and kept in the background in proportion to their lack of musical interest. From this general statement we may proceed to consider various styles. A quotation from Chopin is presented:

Op. 64, I.

Ex. 300.



This left-hand part represents no particular design other than that of going with the solo, to which it serves as harmonic and rhythmic basis. The accompaniment is, therefore, to be played in a very subdued manner. Such instances are of rare occurrence in the works of Chopin, and even in this waltz the base part of the second period is musically much more important.

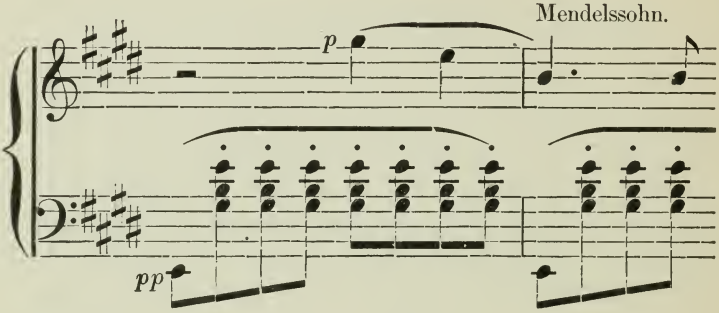
The forty-seventh mazurka affords another instance in which the accompaniment is, in itself, uninteresting, and, therefore, unimportant. The same may be said of the tenth mazurka.

Isolated examples may be found among the waltzes and mazurkas, and all such are to be treated in the manner described. But usually the accompaniments of Chopin represent some musical design, either harmonic, melodic, or rhythmic, and these must be

treated with the greatest care and intelligence. It will here suffice to mention the op. 37, I and II, and the op. 72, I.

Nearly all forms of common chord accompaniment require a subdued style of performance; and where the same harmony is reiterated, it is frequently desirable to employ the slurred staccto touch:

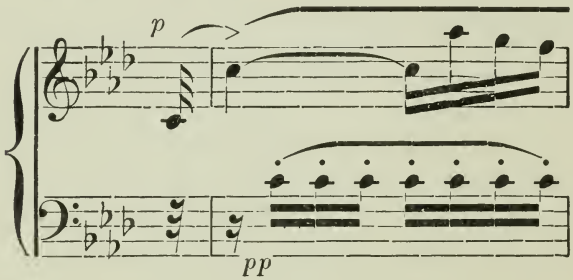
Ex. 301.



The pulsations of the chord should be so gentle as to suggest almost a continuous tone.

The intermezzo in a favorite adagio from Beethoven is similar in effect:

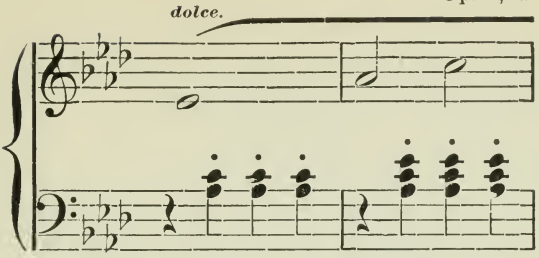
Ex. 302.



The middle accompaniment to the second theme (*A-flat minor*) of this adagio should be performed in the same manner, though it is simply marked staccato. But a staccato effect in such instances is too sprightly, and attracts too much attention to a merely adventitious part. This is a fault frequently committed, and even in an allegro movement, such as the following, the repeated chords sound commonplace if played in the ordinary staccato style, as marked in the Stuttgart edition:

Op. 2, I.

Ex. 303.

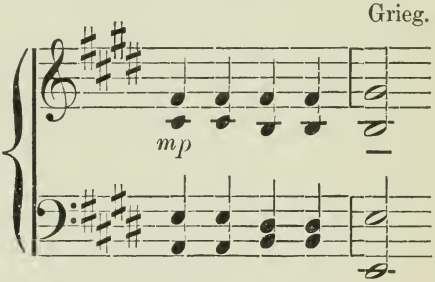


This accompaniment is uninteresting, and for that reason it ought to be played in a more concealed manner. The staccato merely directs attention to an unimportant and unattractive feature of the music.

Where the lower parts, together with the theme, constitute a design in the harmonic style, the former are not to be understood as mere accompaniments. This is illustrated here:

Grieg.

Ex. 304.

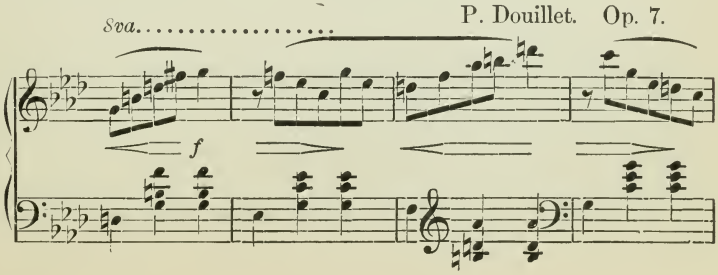


Since each part embraces a melodic motive, they all are to be considered equally, as voice-parts. It is so with all similar designs in harmonic style. See examples 255, 257, 259, 275, 277.

Melodic outlines frequently appear in the base without any apparent indication of their existence or their relative importance. Such an example is quoted:

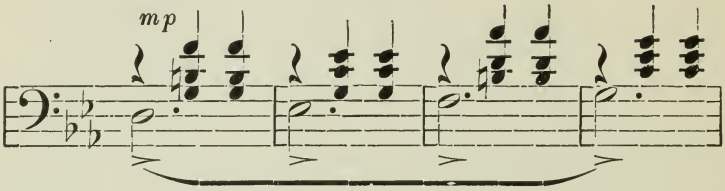
P. Douillet. Op. 7.

Ex. 305. (a).



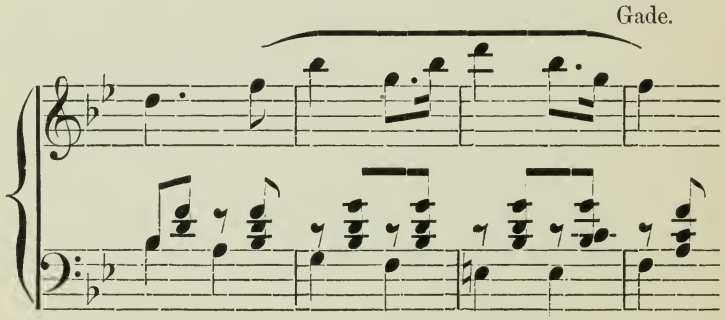
A distinction is to be made between the gradually ascending base (which is melodic) and the middle harmonic parts. The latter are subordinate, and require no special treatment. The design of the accompaniment may be thus represented :

Ex. 306. (b).



This is particularly effective here owing to the thematic character of the treble part. In this valse caprice there are a number of these hidden melodic designs (ascending and descending scale-wise), and it is the student's task to apprehend them and perform them accordingly. A similar instance occurs in the following, though the sub-theme below is more plainly indicated here :

Ex. 307.

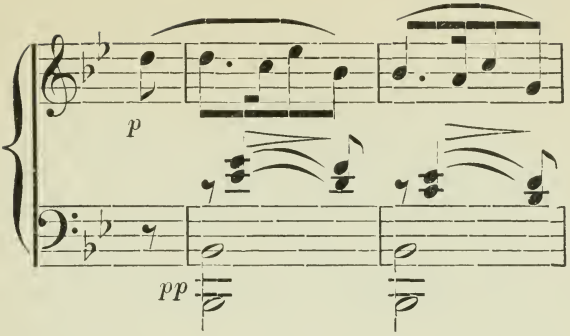


The counter melody in the base must be duly impressed upon the listener.

Progressions like these may occur in any of the accompanying parts, and they are always to be treated melodically. Thus, from the same opus, two inner voices require special treatment.

Album Leaf I.

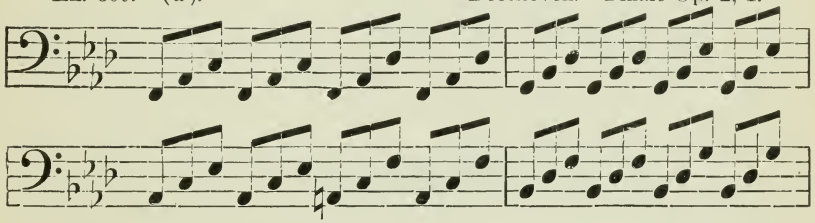
Ex. 308.



The syncopated motive in the two middle parts requires a gentle but perceptible accent, the pedal-note base being the most subdued.

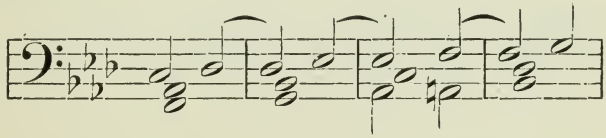
Harmonic designs frequently appear among the subordinate parts without any distinctive melodic outline. Following is an example:

Ex. 309. (a). Beethoven. Finale Op. 2, I.



This harmonic sequence appears somewhat in form of suspensions. The design to be made manifest by the performer may be thus outlined:

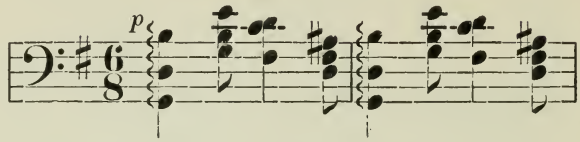
(b).



No particular accentuation is required in the left-hand part, yet the effect of the sequence must not be wholly obscured by the more positive theme above. This is not a simple task, and therefore is the student advised to perform the left-hand part according to Ex. 309 (b) until this effect can be transferred to the original sequence, (a).

Sometimes the accessory parts are so complete in themselves as to constitute a distinctive feature of the music. Thus, from a Canzonetta by V. Hollaender:

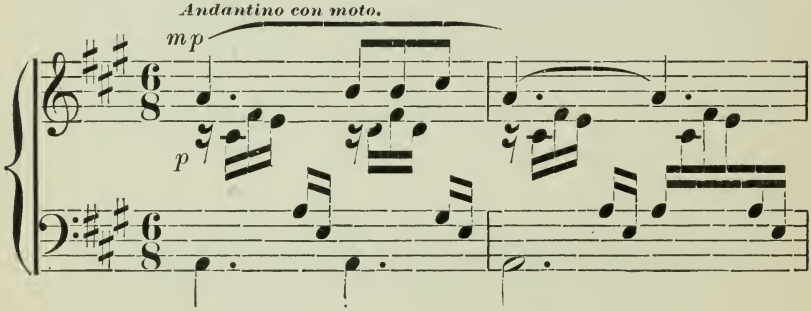
Ex. 310.



This style of accompaniment continues, somewhat in the manner of a ground-base, from first to last. It is so musical and so characteristic in design as to demand special treatment. Such accompaniments are more than the framework to a picture; they constitute the background, and are, therefore, part of the picture. The left-hand part should seem to issue from some other instrument, as a harp, or perhaps a guitar and mandolin. The main theme above is, of course, to be played cantabile.

Another style, somewhat analogous to this, is represented in the next quotation:

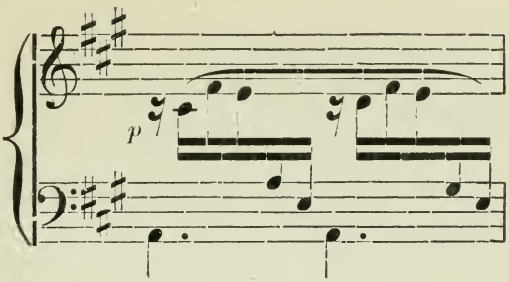
Ex. 311. (a). Bavarian Song. J. Gibsone.



The graceful arabesk figures in the middle parts are almost as interesting as is the theme; and though they are to be performed lightly, the fact must be noted that owing to the difference in rhythmic arrangement between the measured notes of the melody and the sixteenths of the accompaniment, the latter are mostly heard alone, and may, therefore, be extremely soft without losing their identity. Inexperienced performers will find it useful to read

the accompaniment first (with very little accent), omitting the theme, thus :

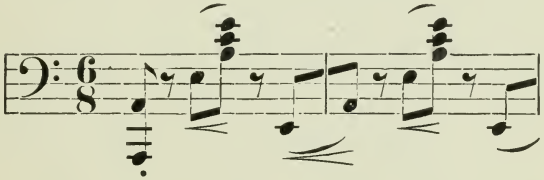
(b).



The same remarks apply to the accompaniment in Mendelssohn's song without words known as the Duetto. Likewise to Bendel's Silver Spring, from op. 137, and the Nocturne in *C-sharp minor* by Karganoff, op. 18, II.

Spinning songs, boat songs, cradle songs, require special attention with regard to the subordinate parts, because the accompaniments to these single forms are intended to be suggestive. Any standard barcarolle or spinning song will serve to illustrate this point. With regard to the former, the accompaniment is supposed to suggest some regular, undulating form of motion, like that of a boat upon the water. This requires considerable dynamic effect, yet without a suggestion of angularity. An example is quoted from Loeschhorn's "Á Venise" :

Ex. 312.



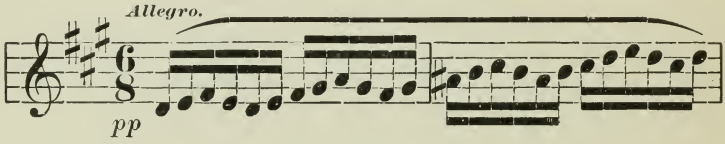
The evident intention during these preludatory measures is to suggest, in a relative way, the rocking motion of the gondola. Then the theme begins. This seeks to express (with aid of the accompaniment) the scene and the mood, rather than the cantilena of the gondoliers. The song occurs in part II. In music of this genre the accompaniment becomes more prominent than it ordi-

narily would in a romance or a nocturne. (See the barcarolle by Chopin, op. 60.)

In the spinning song, also, considerable importance attaches to the attendant parts; indeed, the outward, symbolic character of the work is reflected in these. It will be sufficient to mention these instances: Margaret at the Spinning-wheel, Schubert; spinning song from Wagner's "Flying Dutchman," arranged by Liszt; La Fileuse, J. Raff; "Le Rouet d'Omphale," by Saint-Saëns, op. 31; Spinning Song, Otto Hackh, op. 50.

A brief example is here quoted from Saint-Saëns, op. 31:

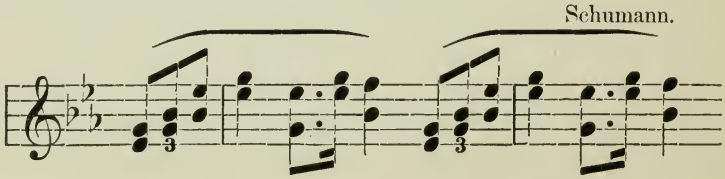
Ex. 313.



These rapid figurations typify the sound and motion of a spinning-wheel, and therefore the general character of the scene. The pianissimo symbol does not signify that the accompaniment is unimportant, but the effect is much more suggestive when the figures are played lightly. Of course, it is presupposed that the dynamic quality of the accompaniment will increase or diminish with the varying expression of the theme.

Music suggestive of the chase is usually founded upon a waldhorn motive; and even though this may be confined to the accompaniment, it should be treated prominently. A characteristic example occurs in the overture, "Genoveva," though this is a principal theme:

Ex. 314.



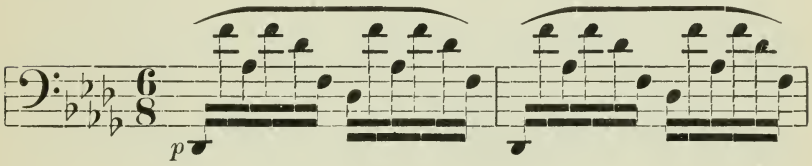
There are many of these hunting calls and signals, the one from Schumann being fairly representative. Composers use them freely, like quotation mottoes, or as sculptors employ the symbol of

balanced scales in their statues of Justice. See La Chasse, by Heller or Rheinberger; the Hunting Song in *A* by Mendelssohn, or R. Franz' song, In the Forest.

Carillons also require special treatment when the bell motives fall among the accompanying parts. The analysis of Field's "Midi" rondo shows the importance of understanding the carillons and their various ramifications. (See Chapter XIII.)

Those accompaniments which are seemingly unimportant frequently present the greatest difficulties to young performers. The nocturne in *D-flat* by Chopin may be cited as an instance:

Ex. 315. Op. 27, II.



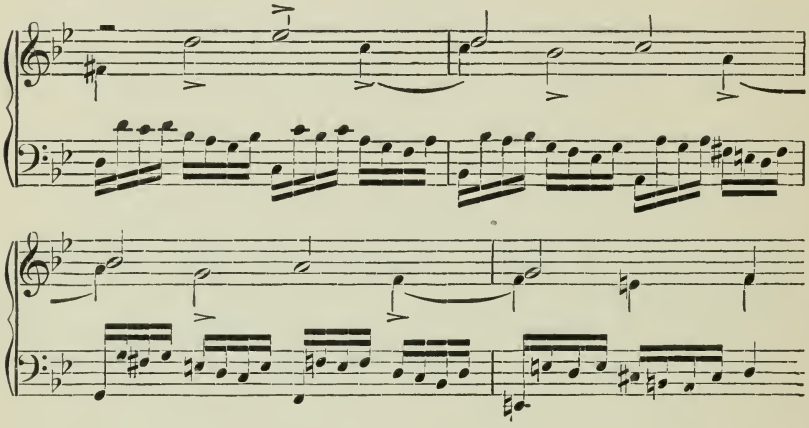
The tender grace of the theme is so gentle as to require a zephyr-like touch in the left-hand part. These soft, murmuring accompaniments are usually played too prominently, except by great artists, who understand that a mere rhythmic outline or shadow-like background is intended. In a general sense, these remarks apply to No. I of the same opus. It is scarcely possible to sound these accompaniments too softly. (See also the nocturne, La Fontaine, by A. Henselt, op. 6, and the Song of the Brook, by Lack.)

One of the most important and effective obligato accompaniments is that to Chopin's Etude, op. 10, XII. Its importance may be said almost to exceed that of the fragmentary theme above. The portentous conflict in the left-hand part pursues its irresistible course with but little regard to the declamatory motives above, which may be compared to the voice of a general giving his commands while the battle continues to rage.

Equally difficult, though less turbulent, is the accompaniment to Chopin's nocturne, op. 32, I. It contains regular designs, subthemes, and canonic imitations, all of which require particular and separate treatment.

Polyphonic accompaniments must now be considered. A large quantity of the harpsichord and old organ music is in this style, *i. e.*, the accompanying parts are vocal, or at least independent in their melodic movement. An example is quoted from D. Scarlatti :

Ex. 316.



Here are three independent voice-parts, each requiring a different manner of performance. The two parts in suspension must be played in the strictest legato style, with a vibratory accent upon the part in syncopation, so that the resolutions will be plainly audible. The lowest part, though it is a sequence of the principal motive, may be played non legato, in contrast to the scale melodies above.

A modern instance may be cited from E. d'Albert's Suite, op. 1. The allemande contains scarcely any ad libitum or harmonic parts. The base is mostly a counter-subject, and contains fragments of the chief motive, either direct or inverted. There is, indeed, very little distinction, as regards melodic importance, between the various voice-parts. Also, see the Prelude by Chopin, op. 28, XXI.

Since polyphonic accompaniment culminates in the fully developed fugue, we may leave further discussion of this subject to Chapter XXVIII.

CHAPTER XXV.

STYLE AND EXPRESSION.

Indications of ad libitum and a tempo.—The style or form of an accompaniment frequently serves to indicate in a general way whether the movement is strict or free. Perhaps this can be more plainly illustrated with a song than with an instrumental work, though the principle applies to all kinds of music. The first quotation is from Rubinstein's song, Good-night. The music of the first two lines is quite free in movement:

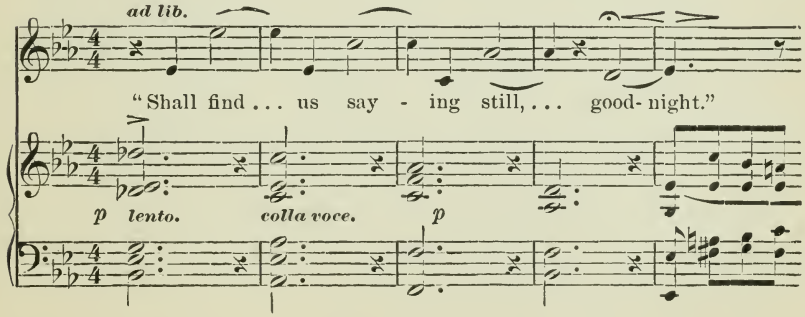
"Good-night! good-night! and is it so?
And must I from my Rosa go?"

Then there is a section in which the movement is more strict:

"O Rosa, sing good-night once more,
And I'll repeat it o'er and o'er,
Till the first gleam of dawning light"

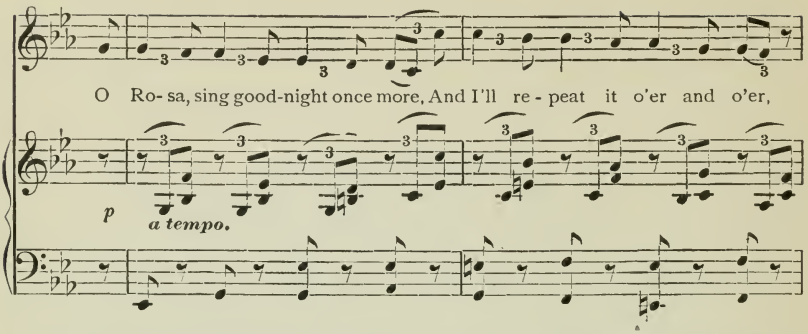
(Here the strict movement is relaxed:)

Ex. 317.



The only section which is to be sung a tempo is that where the accompaniment falls into triplets, thus:

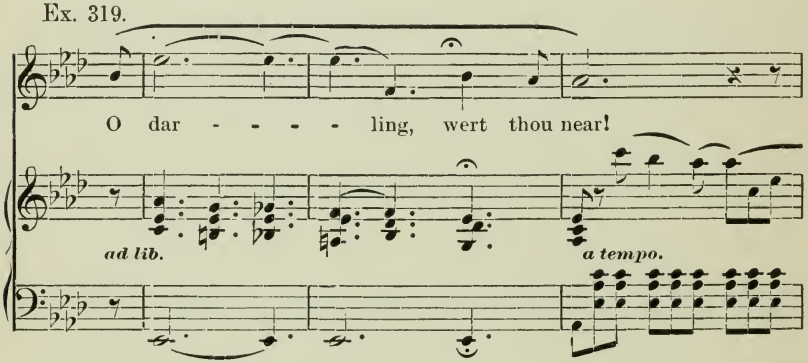
Ex. 318.



These triplet figures are a sign of motion (if not of agitation), and this can not be ignored. It is so in each of the three verses.

A similar example is quoted from "I think of thee," by Lassen. While the rhythm of nine eighths is maintained in the accompaniment, the movement does not materially vary. But at the close the rhythm of eighth notes is discontinued during two measures, and these are *a piacere:*

Ex. 319.



At the end of the vocal period the rhythm of nine eighths is resumed, and therefore the regular movement also is resumed.

The application is similar in music for instruments. Observe, for instance, the coda to Chopin's nocturne, op. 32, I. This was marked by the composer, *a piacere.*

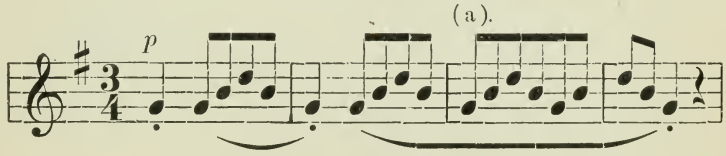
Also the first part of the *A-flat* Ballade, where the solo is accompanied by a few ad libitum chords. The tempo here is free, because *there is nothing to indicate a fixed movement.*

But afterward, when the rhythm of the second theme begins to be agitated and to excite motion, the movement becomes more lively and more regular. Another instance from the same composer is his nocturne, op. 55, I. All of the main theme, with its ad libitum chord accompaniment, is rather free in movement. But in the finale the uninterrupted triplet figures are a notice to the performer that the regular movement is not interrupted. The only deviation is an accelerando at the close.

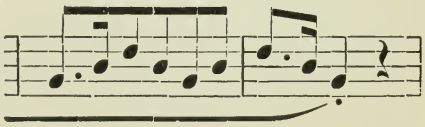
Music in the style of A. C. Mackenzie's "Reminiscence" is almost invariably to be played with varying movement, either ad libitum or tempo rubato. Whereas the *Agitato* from d'Albert's op. 5. admits but little deviation from the fixed rate of speed. The rapid figurations in the accompaniment create a regular movement, and are, therefore, a sign of uniform (but not absolute) motion. See also the first of Liszt's "Love dreams," and for a contrasting example, "Night has a thousand eyes," by Ferdinand Dewey. A very good simple illustration is the Canzonetta in *A-minor* by N. Gade, op. 19, III.

Altering of Note-values.—*Tempo Rubato.*—It is not always possible to represent the precise time-value of every note, especially in lyric themes. Nor is it desirable always to give each note its actual value according as it is notated. The musical pitch is, of course, fairly represented; but the rhythmic arrangement is frequently left to discretion, as in vocal recitativo. Thus, in the No. 5 of Grieg's Lyric Pieces it is not presumed that every note-value will be preserved exactly as written. A phrase is quoted:

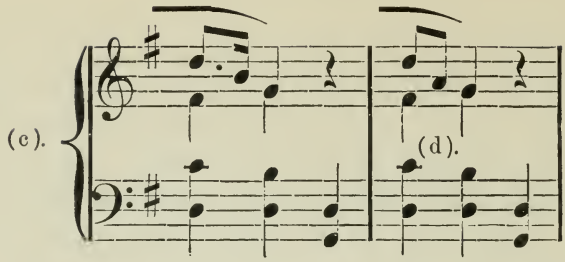
Ex. 320.



The last two measures might be thus altered:



This is particularly appropriate in the last measure, where the passing note, *b*, is substituted for *a*:

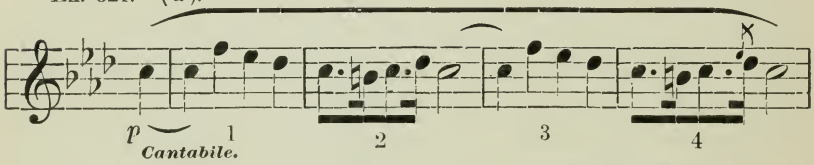


But in lively music of this character the usual object in altering note-values is to present variety to a regular rhythmic arrangement of melodic notes. Nevertheless, Ex. 320 (b) may serve as a preliminary illustration of tempo rubato.

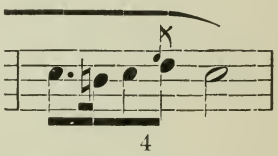
Where dotted notes are thus interpolated they must correspond to the nature of the music, since this rhythm is much more sprightly and animating than the quiet, even groups, . See also Grieg's op. 6, II, and op. 12, VI, second theme, in *D-minor.*

A contrasting example is quoted from Chopin's op. 55, I:

Ex. 321. (a).



As an amendment to the fourth measure this arrangement is offered: (b).

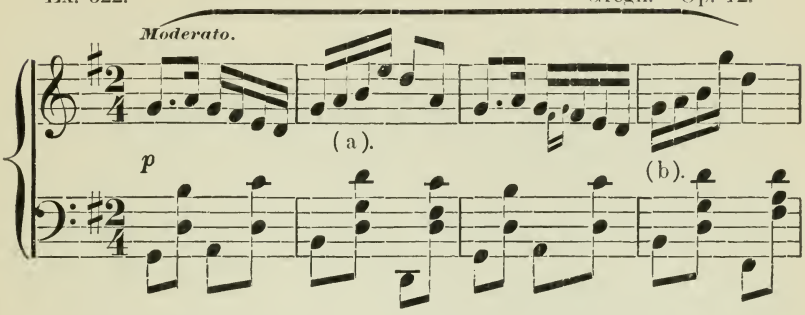


(1) Because this is a repetition of the first phrase; (2) on account of the small note, which is here more of a grace note than an acciaccatura.

These effects are produced without altering the movement; and since they occur in the melody part only, it must be understood that the accompaniment proceeds regularly. Instances of this kind frequently occur in the performance of lyric music; but the liberty does not apply to thematic works.

The following quotation from a pastoral melody will serve to illustrate a different phase of this subject :

Ex. 322. Gregh. Op. 12.

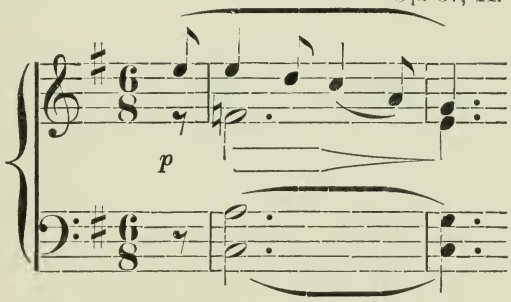


It would be a very perfunctory task for a performer with musical temperament to play the melodic groups (a) and (b) exactly as written, and yet the manner of notating these groups could scarcely be improved.

Those who listened to Mr. Paderewski's interpretation of Chopin's *G-major* nocturne will not soon forget the peculiar vocal expression which was imparted to the second theme, especially here :

Op. 37, II.

Ex. 323.



There was no perceptible altering of note-values, though the *c* was slightly prolonged and blended with the *a*. The effect is here classed as a vocal one, the slight retard being necessary to the portamento from *c* to *a*.

Upper and lower leading tones, when closely connected, frequently require a tempo rubato style of performance. In such

instances it is usually desirable to slightly prolong the value of the first note of the resolution, whether it ascends or descends. See No. IV of Grieg's Poetic Tone Pictures; also his Arietta, op. 12, I.

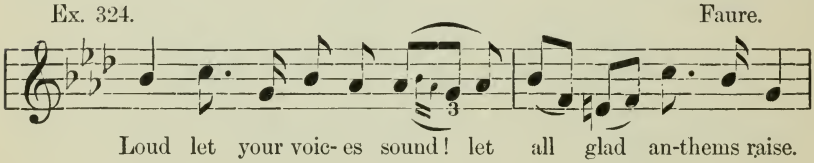
It is in such situations as those enumerated that the tempo rubato serves an artistic purpose. But it would better be omitted entirely than abused or caricatured, as so frequently it is.

The Carnival, by Schumann, op. 9, is a very instructive work to study in connection with this subject. These sketches are purely impressionistic, and, while the quality of the music is excellent, the quaint scheme of the composer is so well represented as to present a *raison d'être* for the various effects of nuance and rubato which are required in the performance. See also the Hungarian Rhapsody in *G-minor*, by Heinrich Hofmann.

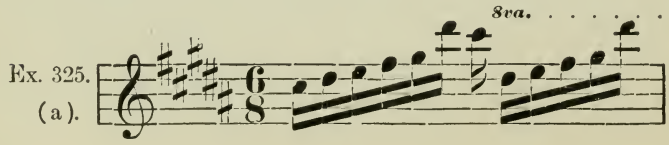
The scherzos, ballades, and nocturnes of Chopin contain many interesting examples of tempo rubato, but those who are capable of performing these poetic inspirations need no advice from the author.

Notation Signs.—In vocal music when several notes are joined together by means of bars the singer understands that one syllable is vocalized to as many notes as are so joined, and when hooks are used instead of a bar (or bars), it is a sign that the music is syllabic —one note to each syllable. A brief example will suffice:

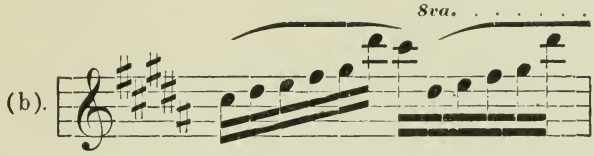
Ex. 324. Faure.



Instrumentalists do not understand the notation signs in this manner. They consider the hooked note as a sign of isolation, and this is the usual signification in music for instruments whenever hooks are substituted for bars, as here:



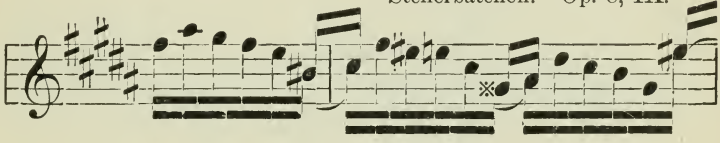
The isolated note is, of course, detached. The effect would be similar had the composer marked the *C-sharp* staccato. Still another mode of representation would be the following :



A little further on the composer employs a different method of representation, thus :

Stcherbatcheff. Op. 8, IX.

Ex. 326.

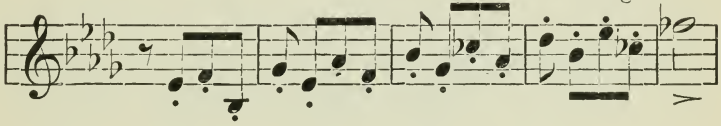


The resolutions of the leading tones (*b-sharp*, *g* ※, etc.), which must be very legato, justify this peculiar notation. The application is similar in Chopin's nocturnes, V, XII, and XIII.

A curious instance is here quoted from the music-drama, "Siegfried." The example is instrumental :

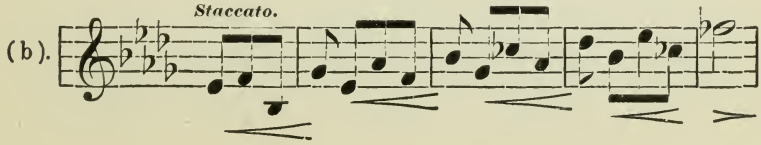
Wagner.

Ex. 327. (a).

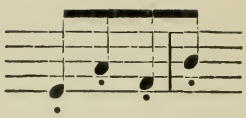


The hooked notes here must signify something more than isolation, beeause *every note is detached by means of staccato.*

A degree of importance attaches to the notes *g-flat, b-flat, d-flat,* which form the outline of a chord motive. Therefore, this reading would seem to be correct :



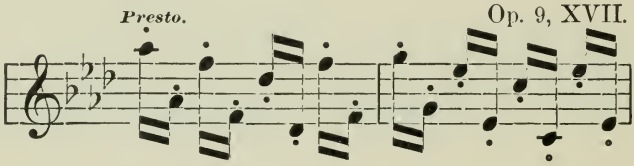
Perhaps this shows to better advantage the groups: (c).



A somewhat different application of hooked notes is to be made in such works as the Romanza in *F* by Clara Schumann, op. 21, II. A soft pizzicato effect is intended throughout. Where the bar is used, it is for a resolution which must be connected—arco.

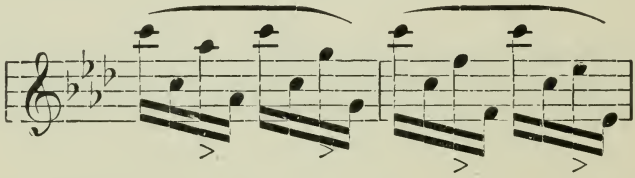
Separate groups of rhythms are also indicated by the peculiar arrangement of time-bars. The intermezzo entitled "Paganini" in Schumann's Carnival affords an illustration. The measures are divided into four couplets:

Ex. 328.



The upper theme (there is a counter-theme in the base) consists of four eighths in each measure; hence the notation. In the ninth measure and what follows there are only two groups, and, of course, this indicates a different style of performance, thus:

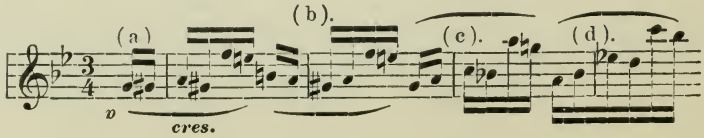
Ex. 329.



The beginnings of each group are stationary tones, the melody notes being those which bear the accent marks. Compare this with Ex. 328.

From the Romanza, op. 21, III, by Madam Schumann, an additional illustration is taken:

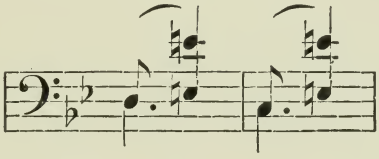
Ex. 330.



Owing to the peculiar arrangement of the time-bars these motives are divided into groups of six notes each. The beginning of each group is to be slightly marked (especially since several motives in this opus commence upon the third eighth note), and then the terminating notes are to be somewhat disconnected from the following group. Otherwise a composer so intelligent and painstaking as was Madam Schumann would not have included both the bar divisions and the slurs.

The rhythm of the accompaniment may be relied upon to preserve the mensural divisions, thus leaving the right hand free to express the melodic groups according to the notation signs:

Ex. 331.



The last group in Ex. 330 merely shows another method of representation, which, in view of the slurs, is substantially the same: The connecting bars at (d) show that there is a motive group of six notes; the slur shows the same thing, and indicates, further, that the six tones are to be connected together. The last tone at the end of each slur is therefore to be played lightly staccato. (See the Variations Brillante, by Chopin, op. 12.)

Addition of the Poetic Text.—In transcribing the Schubert songs Liszt frequently wrote the text of the poem in the piano score, thus showing the relationship between words and music in the original song. The idea is an excellent one, and might be used advantageously as an aid to artistic interpretation. For example, suppose The Wanderer is selected as a study. Follow the words as they appear in connection with the music, and endeavor to give the same general expression to their import which an accomplished vocalist would impart to the song. The poem inspired the composer; why may it not inspire the performer also?

In similar manner the Serenade; Hark, hark, the lark; the Erl King; and other Schubert-Liszt works should be studied. Likewise the songs of Beethoven, Schumann, Franz, Wagner, Rubin-

stein, Jensen, Saint-Saëns, Massenet, Grieg, Lassen, Tschaikowsky, Franck, Lacome, would prove instructive if examined or transcribed in this synthetic manner. Such exercise would stimulate the imagination and present a definite aim for the musical expression. Moreover, it would reveal the particular significance which standard composers have intended to convey by means of certain harmonic, melodic, and rhythmic designs.

A poetic sentiment thus defined (as in "The Dark Eye," by Franz) is decidedly preferable for the young pianist to the esthetic study of a purely instrumental work in which he must be governed by uncertain caprice or whim. This is particularly true in cases where the performer is not prepared to enter into communion with the composer.

The startling realism which characterized the performances of Rubinstein and Stavenhagen in the Schubert-Liszt "Erl King," and the equally remarkable accomplishment of Miss Marie Brema in singing the original song, were directly inspired by Goethe's word-picture,—the music of Schubert being the vehicle by means of which the effects were conveyed to the listener.

Emotional Expression.—Though the most important element of expression remains to be considered, this must necessarily receive brief treatment. But with regard to punctuation, accent, phrasing, musical detail, etc., these are matters determinable through analysis. For this reason they have received extended notice as coming properly within the jurisdiction of theory.

Increasing and retarding the movement (with the usual accompanying dynamic effects) belong more particularly to the emotional style. A hastening of the beats corresponds to a quickening of the pulse, and represents some form or species of active emotion. (Beethoven, op. 57,-78, 81 (a); Chopin, *A-flat* Ballade; Schumann, Etudes Symphoniques; Brahms, finale *B-flat minor* concerto.)

When we enter the realm of higher sentiment, passion, psychologic expression, we find, as in ocean depths and mountain caves, that the mysterious charms are hidden from view: all seems dark, impalpable, mystic. The diver learns that even the unknown depths of ocean are illumined by electric agencies whereby the "tenants of the deep" clearly distinguish and guide their course.

The owl and the bat perceive in the caverns of earth every crystal peristyle, every beauty-formed stalactite, not as we see them by an artificial light, but as they appear in their natural element, outlined against apparent gloom by the glow of phosphorescent agencies.

Whoever would reproduce the intended expression in such works as Beethoven's op. 110, "Isolde's love-death," or Tschaikowsky's op. 23, must experience a feeling analogous to that which the composer felt when he conceived the music. The performer must be influenced by the personality of the composer to such an extent that every nuance will seem a natural concomitant of the musical idea.

Provided we are capable of experiencing the same emotions which moved the composer, our own personality must be lost in the realm of creative fancy. We must breathe a purer air, live better, hope stronger, aim higher, and, finally, exclaim with the poet:

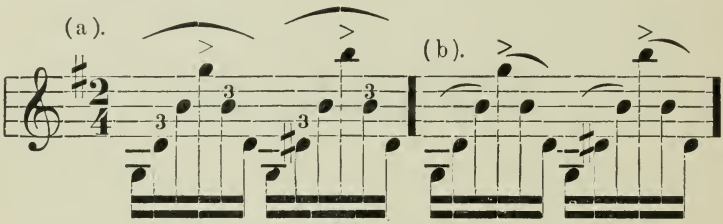
> "Let me forsake the cold and crushing world,
> And hold communion with the dead."

CHAPTER XXVI.

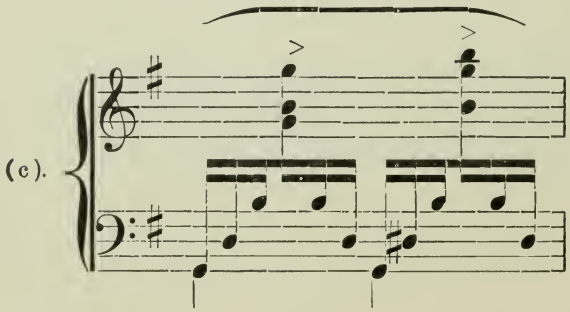
INTERPRETATION IN GENERAL.

Style and Phrasing Influenced by Technical Considerations. —Music of an elaborate character, especially in the accompaniment and passage work, is influenced to a considerable extent by the mechanism of the instrument for which it was primarily intended. For example, the following figure (a), could not be played on a violin, because the performer is obliged to reverse his bow for the descending group :

Ex. 332.

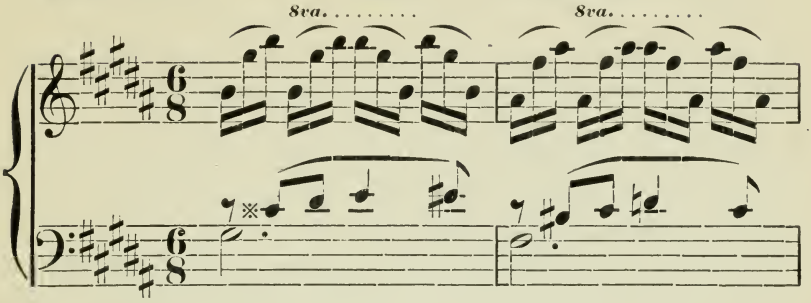


The style at (b) is well adapted to the instrument, and effective. A pianist might, however, easily perform the entire measure thus :

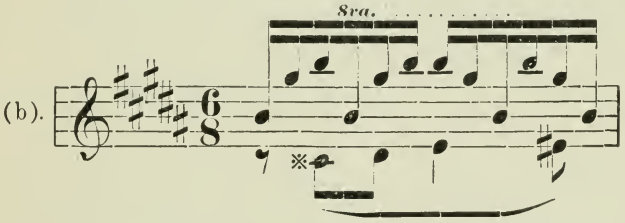


For similar reasons a piano passage may be notated in a certain form which might otherwise seem whimsical. Such an instance is the following :

Ex. 333. (a). "Papillons." N. Stcherbatcheff. Op. 8.

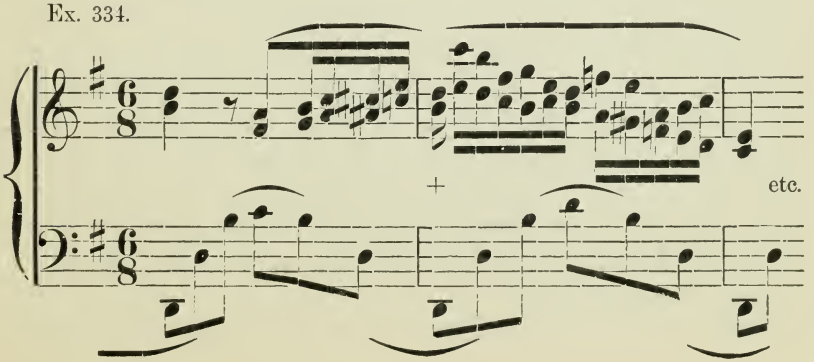


The twelve sixteenth notes are here divided into four groups on account of the manner in which they must be executed. After two measures more in this style the form of figuration changes, and then the rhythm falls into normal divisions of six sixteenth notes each. So far as note-values may be considered, the arrangement at (a) is the same as it would be if the right-hand part were written in regular groups, thus:



A contrasting example is quoted from the principal theme of Chopin's nocturne, op. 37, II:

Ex. 334.

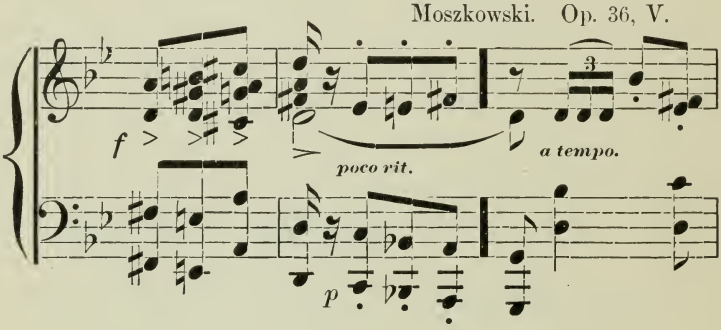


A technical consideration undoubtedly influenced the composer in writing a double hooked note at +, for the interval is not unusual in modern piano figurations. Two violinists might perform the entire phrase legato; a pianist can not do so.

The peculiar manner in which the slurs are drawn in the left-hand part also conforms to the character of the instrument and its technical management. A number of similar instances occur throughout the nocturne, which see.

Indeed, these peculiar structural features of piano music have become somewhat idiomatic, and they enter largely into the distinctive literature of the instrument. One more example is quoted:

Ex. 335.



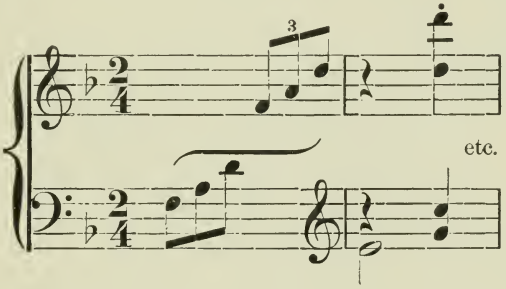
The appendix contains a stationary tone as connecting link between the period ending in *D* and the one beginning in *G minor* at *á tempo.* In order to produce the intended effect the pianist must accent the *d*, sustain it firmly, and then perform the appendix in light pizzicato style, so that the vibrations of *d* will continue into the next measure.

Among numerous other instances the following are cited: Jensen, Berceuse, op. 12, the accompaniment; Beethoven, first part of sonata, op. 110; Chopin, Nocturne, op. 48, II, second part.

Designs: Melodic—Harmonic—Rhythmic.—In order to comprehend the general plan or the intermediate designs of the better class of music it is desirable that the student should carefully examine and analyze the work selected, away from the instrument. With the mind concentrated upon the score and unembarrassed by active performance, the pianist will acquire the art of theoretical

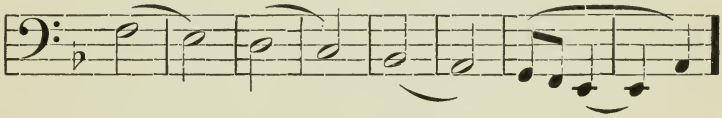
analysis, and thus learn to observe many important details which are unnoticed by the average student. Aside from the inestimable advantage of such analyses to the student of interpretation, they reveal the structural features of a composition, and thus facilitate the process of learning the notes. For illustration an Album Leaf by Th. Kirchner is selected. The entire number is based upon a diatonic design, and soon as this fact is apprehended the performer may proceed, with the assurance that he already has a good understanding of the music. But to the cursory observer the opening phrase would signify very little :

Ex. 336.



Nevertheless, the design embraces a regular melodic progression in the base, the outline of which is this :

Ex. 337.



All the chords appear in their first inversion, and against this there is a stationary note above, which occurs in the second half of the first three phrases, like bell notes. When the cadence is added we have all there is (so far as structure goes) of the first period.

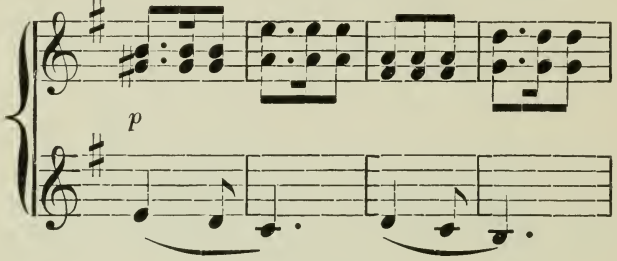
In thus penetrating the design we simplify the task of memorizing or otherwise mastering the composer's transcript, and at the same time our analysis throws more or less light upon the correct mode of performance. The second period also is simple in its construction. A sequence relation is observable throughout (as is usually the case with good music), and this it is which must first be

apprehended. The first period presents, as we have seen, two designs: 1. A uniform position of the accompanying chords. 2. A scale melody in the base. After examining the first phrase, and understanding the design, one ought to be able to play the two following phrases without the notes.

The following simple illustration will serve as a guide to others:

A. Sandberger. Op. 2, IV.

Ex. 338.



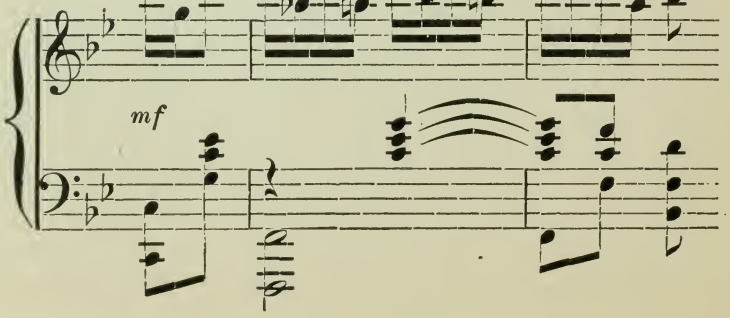
The lower part is plainly a counter-theme, and to be treated as such. Instances like this are innumerable.

The Intermezzo in Schumann's Carnival contains a sub-theme in the base; but this is in syncopation, and therefore not so apparent as are the other instances mentioned. It falls under the heading,

Hidden Melodies.—An example from Rubinstein will more plainly illustrate this:

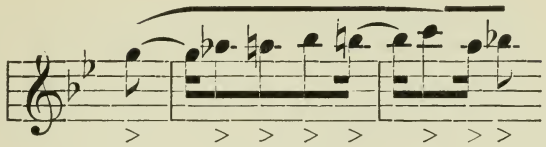
Dance of the Bayaderes, I.

Ex. 339. (a).



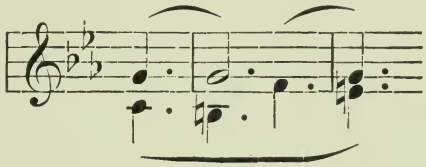
The melody here falls to the thumb and index finger of the right hand, and should be played somewhat in this manner:

(b).



A hidden melody is more liable to be overlooked when it appears in connection with a harmonic passage. For instance, in Beethoven's op. 7 this motive appears in different voice-parts as leading theme during nine measures:

Ex. 340.



It occurs in the first movement after the second subject. A similar motive, similarly concealed, may be found in the coda of the master's op. 90. Instances of this kind occur in many modern works, especially those of Chopin and Schumann.

Rhythmic designs may be divided into two classes: (1) With regard to the proportion of corresponding groups considered mensurally, or according to the actual number of notes in a model-group or figure; (2) the peculiarity of certain motives with reference to the time-value of the notes. The first motive in Beethoven's op. 31, I, is an instance:

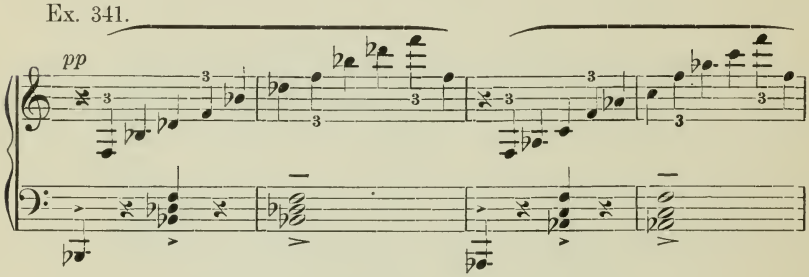
This peculiar rhythmic arrangement of notes plays an important part, especially in the development. Though independent of melodic movement, this rhythm is to be considered as motive whenever it occurs, because it cannot be dissociated from the main theme.

It is so in the rondo to the Waldstein sonata. The rhythmic pattern

is most persistently and

artistically employed throughout the finale. Sometimes we hear only the characteristic in different melodic situations; but in all these ramifications the rhythmic design is of first importance. And in the *doppio movimento* this is still more manifest:

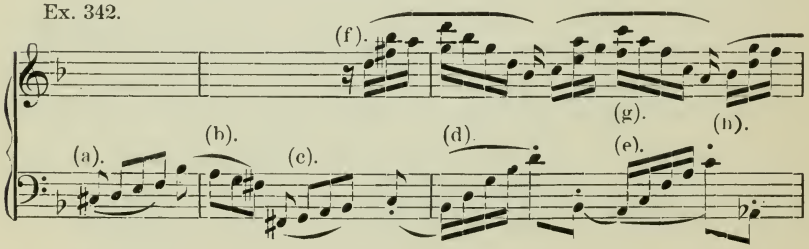
Ex. 341.



The arpeggio figures above are comparatively unimportant; it is the rhythmic motive below which demands attention. Hence the author has included accent marks in the left-hand part, though these must be light, on account of the prevailing pianissimo.*

Of rhythmic groups and figures a number have been quoted; and, as we know, they exert a marked influence upon the style of performance. Such are the following, from d'Albert:

Ex. 342.

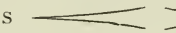


The groups (a) and (b) are rhythmically identical, though directly opposite in melodic movement. The last two groups (d) and (e) are variants of the preceding. A different form of rhythmic design appears above at (f), repeated in the same manner at (g)

* See Rhythmic Imitation, chapter XI.

and at (h). The style is sufficiently indicated; if it were not, the performer would be justified in following the models at (a) and at (f).

Modified Application of Dynamic Signs.—The fact has already been stated that marks of accent and emphasis are to be understood and applied relatively. In a romance or a song without words *sf* does not mean the same degree of force that it does in a tarantella or a stormy allegro. Nor does *ff* in the largo to Beethoven's op. 7 indicate as much tone as is demanded at the close of his op. 2, I, also marked *ff*.

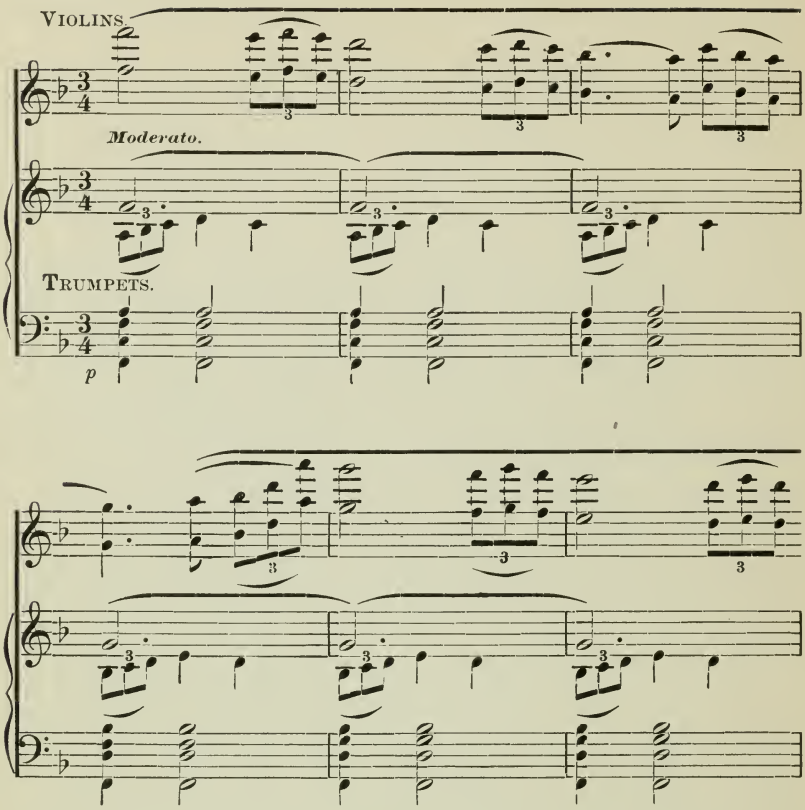
Similarly, the dynamic sign *p* in Chopin's Berceuse is understood to indicate a softer quality of tone than is required in the military polonaise. The symbols  likewise have a modified application in quiet movements, such as the Abendlied, by Schumann (from op. 85), or the Fable, by J. Raff. And in the Abendlied *piano* means something more than softly; it also means *dolce*.

In brief, every dynamic sign or symbol should be applied relatively, according to the character of the work under consideration.

Two Themes Combined.—*Principal Subjects in Juxtaposition.*—A distinction must here be observed between a regular melody accompanied by a counter-subject, and the combination of two principal themes in juxtaposition. In the former there is a melody and a consonant counterpoint proceeding simultaneously, but not equally,—the main subject being predominant. When two principal themes are combined they usually carry with them an expression of rivalry or contention, as of two opposing agencies.

Instances of this kind will require a different style of performance for each of the two motives; these styles being influenced by the character of the themes thus combined. In orchestral music the great variety of tone colors at the composer's command enables him to set out the two themes in very marked contrast to each other. Thus, in the overture, "Sakuntala," the two motives are plainly distinguishable by means of contrast in the orchestration:

Ex. 343.

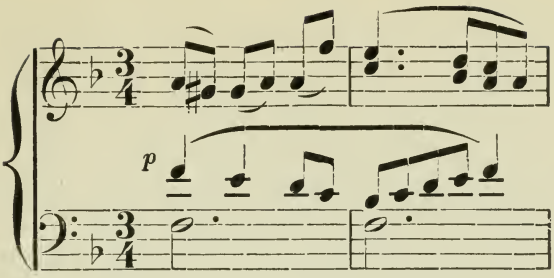


The trumpet motive presents such a strong contrast to the theme in the violins that the average listener readily comprehends both designs.

The music of Chopin abounds in examples of this character, some of which require close analysis and discriminating treatment. The following have two or more themes in combination: Waltz, op. 64, III; Scherzo, op. 31 (the strain beginning in *C-sharp minor*); Nocturne, op. 15, II; Berceuse, op. 57 (first period); Etude, op. 25, III, and especially the duetto, op. 25, VII.

A simple illustration occurs in the first part of A. Sandberger's op. 2, III:

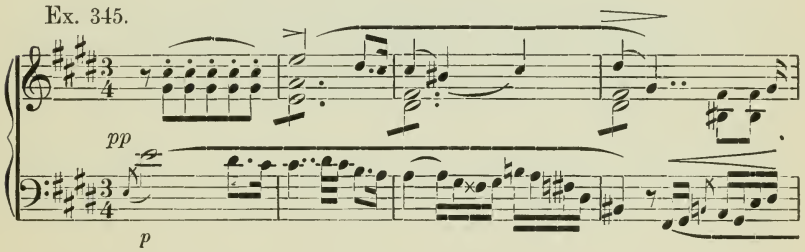
Ex. 344.



Owing to the cantabile character of the tenor theme it requires a strict legato and considerable pressure touch. The isolated couplets in the soprano part will be sufficiently distinguished if they are given more lightly, because the higher tones naturally predominate.

Such examples as occur in the coda to Chopin's *D-flat* nocturne are comparatively easy of management, since the rhythmic groups are alternate, not simultaneous. For similar reasons the sub-theme in the first of the cradle song requires the utmost care upon the part of the performer. Chopin's Etude, op. 25, VII, presents a very interesting example of two regular themes combined in duet form:

Ex. 345.



Only the first measure of the upper melody is canonic; this part is really an independent theme. The accompaniment falls to the middle parts, and these should attract very little attention. As a means of contrast between the two themes the upper one (being more cantabile) may be played legatissimo, especially the resolutions and such intervals as are marked with additional slurs. The more florid character of the lower theme brings it into sufficient prominence without employing undue accentuation.

The performer should endeavor to impress both themes upon the listener without sacrificing either the one or the other.

Wagner employed the greatest number of leading motives and themes in combination. These appear even in the piano transcriptions by Liszt, von Bülow, Brassin, Bendel, Fiqué, and others; but one must be familiar with the original scores in order to fully appreciate the significance of each separate theme.

CHAPTER XXVII.

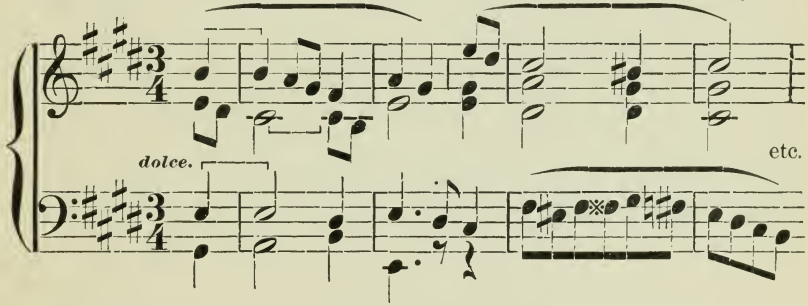
INTERPRETATION IN GENERAL.—(Concluded.)

Single and Double Slurs.—The recent modified application of the slur has resulted in considerable confusion among inexperienced performers as to the real significance of this important musical symbol.

In vocal music the slur has two meanings: (1) To indicate a phrase or section to be sung with one breath (*i. e.*, without a break in the tones); (2) to show that two or more notes are represented by one syllable. This indicates legatissimo, because if the singer does not blend the tones well together the syllable will be repronounced.

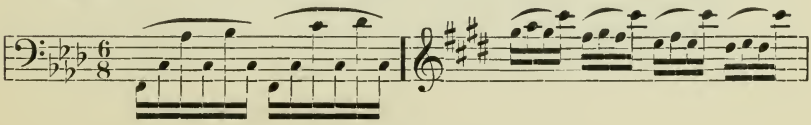
In instrumental music the slur has various meanings: (1) To indicate legato, or the connection of tones—Chopin Etude, op. 25, II. (2) To distinguish the phrases which require punctuating:

Ex. 346. Menuetto. L. Godowsky.



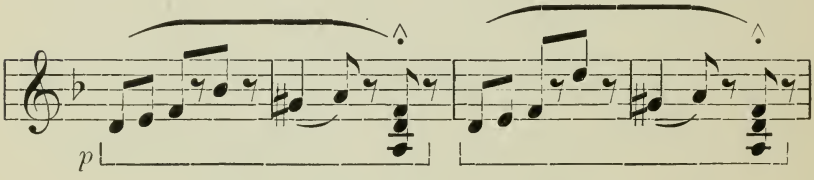
(3) To make more manifest certain rhythmic groups by showing their separate relationship or their individual conformation. Thus, from the Chopin Etudes:

Ex. 347. Op. 10, IX. Op. 10, IV.



If only one long slur had been used in each example it would indicate a style of performanee slightly different from that of the separate slurs for each group. There was, however, no intention to indicate a disconnection after each group, but merely to individualize the groups ; and this it is which causes so much confusion in applying the slur. In the last example the separate slurs are equivalent to a slight accent upon the beginning of each group. The apparent disconnection merely signifies non-legato. (4) Staccato passages, or notes with intervening rests, may be included within a slur (a bracket would be better) to show that they comprise a motive or a phrase. In such instances the idea would be conveyed by means of accent, crescendo, diminuendo, or rallentando—Clara Schumann, op. 10, I :

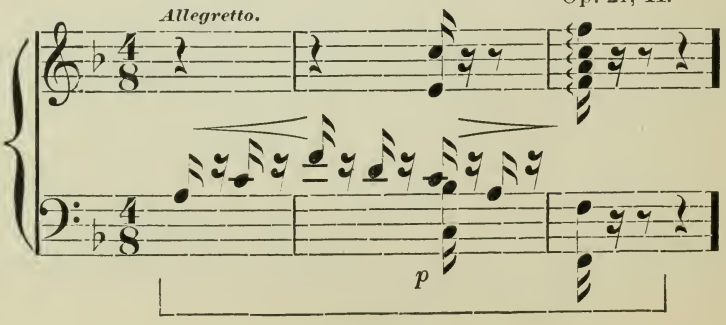
Ex. 348. Scherzo I.



The slurs (and the brackets) merely show the principal notes included in the semi-phrases. These are played as motives. The only legato effect is that of the resolutions, indicated by the short slurs below. In the next example, also from Madam Schumann, the application is similar :

Op. 21, II.

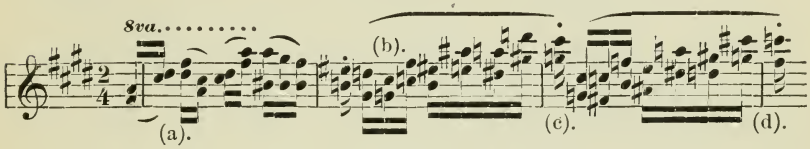
Ex. 349.



This final cadence embraces the chief motive (in the tenor here), and this must be catenated, notwithstanding the pizzicato style.

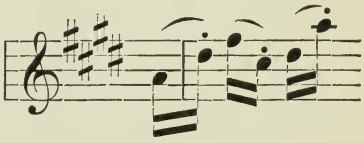
(5) To indicate disconnected couplets or other groups which must be separated one from the other, thus:

Ex. 350. Chopin. Op. 10, III.



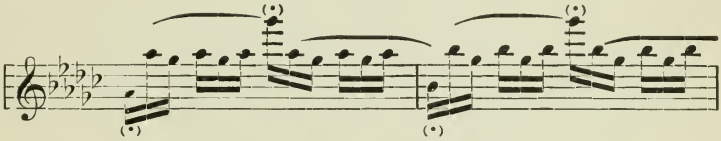
At (a) the end of the slur indicates staccato, because the couplets are to be separated from one another. This reading is confirmed by the peculiar notation signs. Therefore the interpretation would be like this:

Ex. 351.



At (b) the rhythmic groups are played legato as far as the slur extends; then they are disconnected. The hooked notes at (c) and at (d) leave no doubt about this. A similar instance occurs in the etude on black keys, op. 10, V:

Ex. 352.

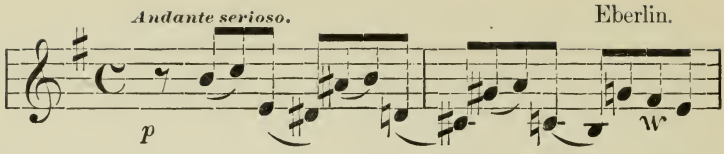


The first note in each measure here is staccato, as is the first note on the second beat. The nature of the etude (brillante) justifies this style, and it also relieves the monotony which might otherwise result from those incessant triplet figures.

The short slur is sometimes modified by a long slur, and in such instances the latter serves to counteract the tendency to disconnect the last note at the end of the short slurs.

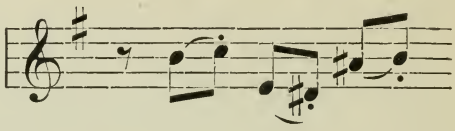
An illustration is selected from a prelude and fugue in *E minor:*

Ex. 353. (a).



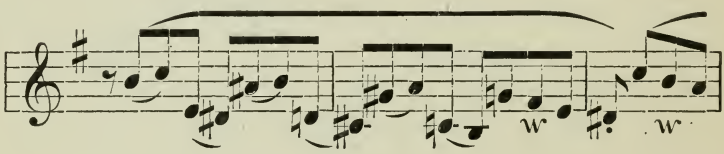
If this were played after the usual manner of legato couplets, thus :

(b).



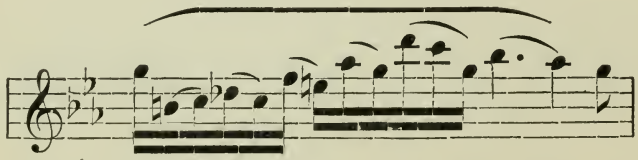
it would pervert the meaning of the music ; the style would be too light for the serious nature of this fugue subject. The chromatic progressions (resolving up and down a minor second) should, however, be distinguished by connecting them more closely than the intervening skips. Therefore, a double slur becomes necessary :

Ex. 354. (c).



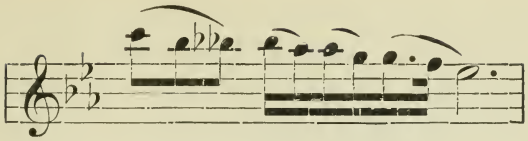
A very slight accent accompanies the first note of each slurred couplet, and these resolutions are to be performed legatissimo. Meanwhile the long slur over the first phrase indicates unity and forbids the disconnecting of the couplets, as at (b). No actual isolation occurs until the *d-sharp*, at the termination of the long slur, is reached. Most of the short slurs in Chopin's Nocturne, op. 9, II, are to be understood in this sense, thus :

Ex. 355.



The upper slur (not included in the standard editions) removes all doubt as to the meaning of the syncopated couplets. In the same nocturne the couplets containing iterated notes are to be played in the usual manner, each couplet being disconnected :

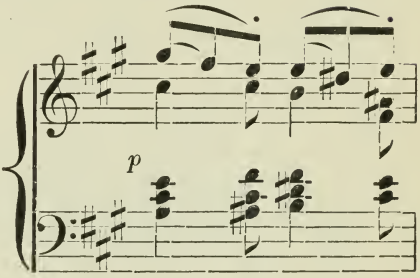
Ex. 356.



The circumstances are, however, quite different here.

The application of a modifying slur over small slurred groups is similar in violin music. Von Bülow quotes a novel example from Beethoven's op. 101, thus :

Ex. 357. (a).



In a marginal note by von Bülow we read : "The double slurring might mislead many readers. The explanation is simply this : *g-sharp* and *f-sharp* should be played with the usual legato ; *f-sharp* and *e* in a less connected manner. The following notation could, therefore, be adopted, but might also be misunderstood :

(b).

while the original mode of writing, borrowed from stringed instruments, is familiar to all violinists" :

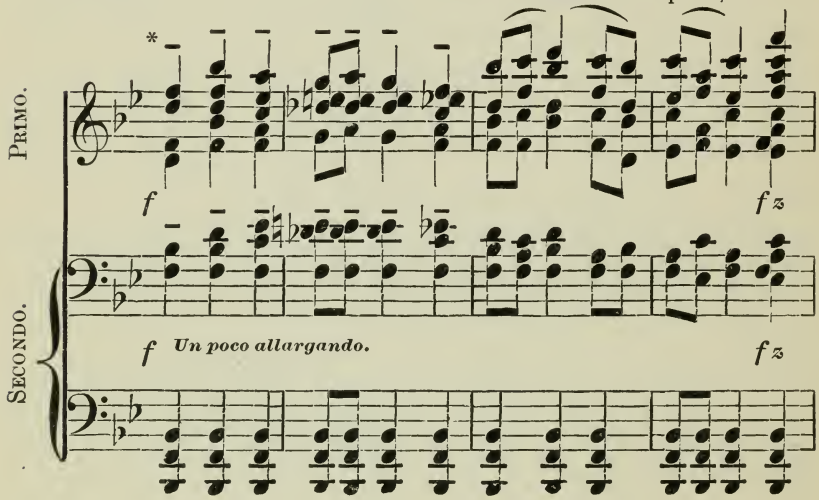
(c).

See the adagio in Beethoven's op. 106, von Bülow's edition ; also Chopin etude, op. 10, X.

Delayed Attack. Ritenuto in Forte Passages, etc.—A short ritenuto or a momentary delay in attacking a climactic passage is frequently rendered necessary in order to give the requisite force to a full harmony. The former applies to a more or less extended passage wherein the harmonic structure is of a ponderous character. This is in keeping with the principle that

large masses of sound, being less distinct, require more deliberation in their delivery than do smaller masses of sound. On this account the ritenuto is less noticeable than otherwise it would be. An example is quoted from a modern work. The principal theme occurs first as a base solo in unison ; then in the treble with accompanying harmony. At the third appearance of the initial period the theme is doubled and accompanied by heavy harmonic masses. Here the movement is taken less quickly :

Ex. 358. Ph. Scharwenka. Op. 38, II.



If this is not played in moderate movement, and very deliberately, it loses in decisiveness as well as in dignity, and fails to produce the effect intended. Also, the following repetition (*ff*) is to be taken poco ritenuto.

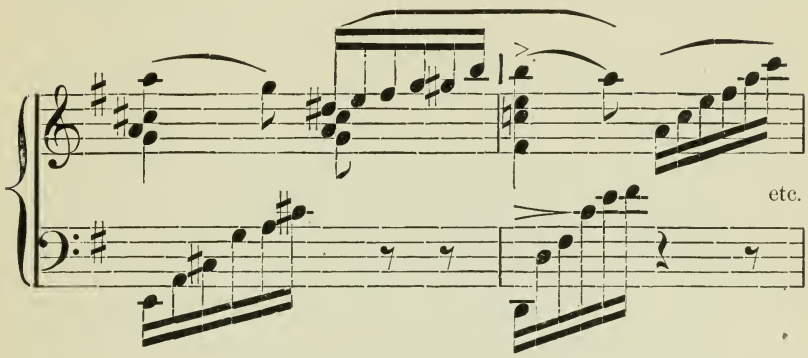
A similar instance may be found in the Marche Brillante, by Raff, op. 132, where the main theme recurs for the last time. Likewise in the Andante from Tschaikowsky's 5th Symphony, transcribed by Richard Hoffman.

With regard to the temporary pause or delay in attacking a forte passage, that must depend upon the situation in which it occurs.

* The marks — — — here signify that the tones must be sustained their full value.

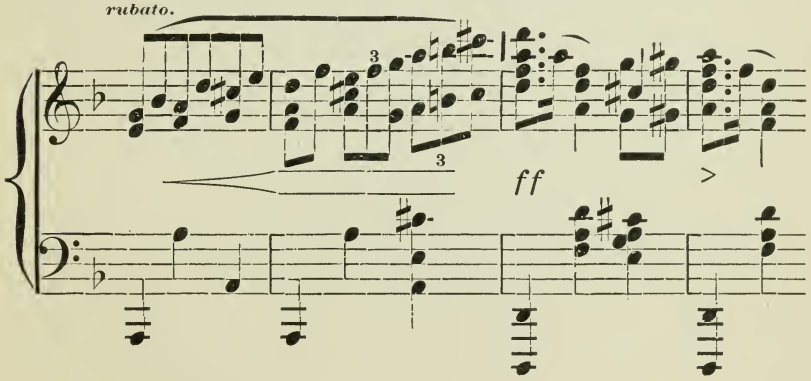
In the following instance we are perhaps influenced more by technical than by purely musical considerations :

Ex. 359. E. Nevin. Op. 13, V.



The triple dissonance marked can not (by the average player) be struck simultaneously, but must be taken in arpeggio form. This will result in a slight detention of the melodic tone, especially if the discord receives its due amount of force. The next example is different in character :

Ex. 360. Ad. M. Foerster. Op. 38, II.



It is not absolutely essential that the movement should be delayed at *ff*, though a more decided effect is produced thereby, especially since we feel confident that the principal theme will recur

at this point. Care must of course be exercised not to materially interfere with the tempo of the mazourka.

Something similar occurs in the march at the close of Schumann's "Carnival." The expression is very determined and somewhat pompous, and is played with the utmost deliberation, especially the groups marked *ff* and *sf:*

Ex. 361.

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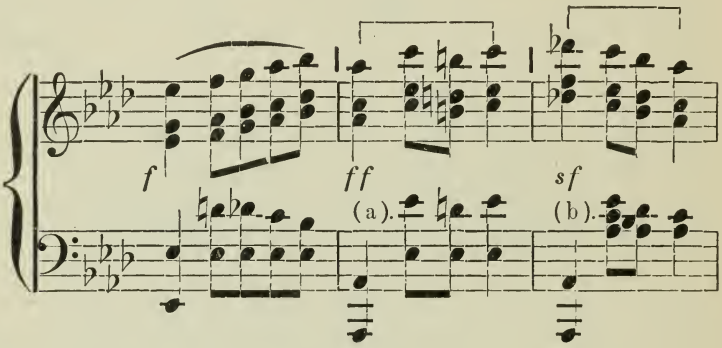

The marks, **|**, are not included as punctuations, but merely to show that a slight detention occurs in attacking the semi-phrases (a) and (b). The aim should be to give full force and energy to the first of each bracketed group, not to disconnect the tones, as in punctuating a phrase or section. This style of performance here gives to the music a peculiarly aggressive character, well suited to the composer's serio-comic idea in this finale : that is, the romantic element opposing the strictly classic. In other words, Paganini, Chopin, Liszt, and the Schumanns marching in battle array against Hummel, Diabelli, Spohr, Moscheles, Kalkbrenner, *et al.*

Connected and Disconnected Ideas.—Attention is here directed to another important feature revealed through analysis. The application is to dual subjects, intermezzi, the introduction of a new theme, or the appearance of an episode. A simple preliminary illustration is selected from a rondo by Dussek. After part I has closed in *G major* the second theme appears, thus :

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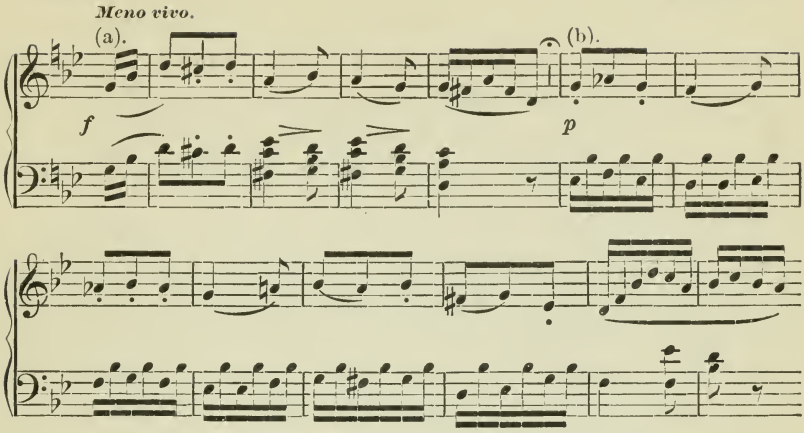
* See the finale to "Etudes Symphoniques"; also "Marche Militaire," Schubert-Tausig.

Ex. 362. Op. 21, I.



The section beginning at (a) is a preliminary motive; the principal second theme commences at (b). The two ideas are quite dissimilar, and therefore it is not desirable to connect one with the other. A brief pause may be observed before beginning the main theme at (b). Also, the fact is to be noted that the composer marked the preliminary motive *f*, and the regular theme *p*. This, together with the differences in key and in melodic construction, make it plain that the two ideas (a) and (b) are not to be connected in any manner, not even in movement. In such instances a difference in the style of performance is naturally suggested. Composers usually separate or distinguish disconnected ideas by means of rests or pauses. Thus, in the Baracolle by G. Ehrlich part I closes in *G major*, and there is almost an entire measure $\frac{6}{8}$ rest before the beginning of part II in *C*, which is a contrasting motive. And in the *G minor* Air de Ballet by Moszkowski there is a fermata inserted after the unresolved 7th chord and immediately before the beginning of the finale in *G major*.

In d'Albert's gavotte and musette from op. 1, a slight pause should be observed before commencing the musette. It is to be understood that the fermata does not apply until after the second period of the gavotte has been repeated, the object being to separate Part I from Part II, which is dissimilar. Chopin seldom in-

troduced a second subject or episode for the mere sake of contrast (he had another method for attaining this end), and so there are few instances of this kind to be found in his music.* The causes which render this effect necessary are mostly of a dramatic or pictorial nature; hence we find numerous examples in the works of Beethoven, Von Weber, Liszt, Schumann, Saint-Saëns, Tschaikowsky, Sgambati, MacDowell, and Templeton Strong.

Formal Outlines.—The form of a composition, independent of detail, should be clearly defined by the performer according to outline analysis. Thus the following structural features in Godard's "Au Matin" should first be observed from an examination of the score: It is a single form consisting of a short introduction, two consequent periods (one subject), and a coda. The first period is slightly extended; the second period is united to the first. After these have been repeated they are varied, and then there is an ad libitum coda of 24 measures. Of course, these outlines can not be revealed at the outset, as in a picture, but if the opus is properly performed a good listener ought to be able to describe the form very nearly as it has been stated by the author.

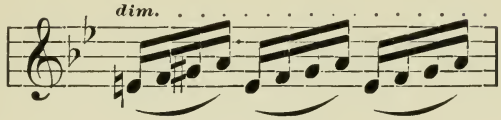
Another single form which requires careful analysis is Ad. Henselt's "If I Were a Bird." Every division and subdivision, as well as the contrasting tonalities, should be revealed by the performer, who must know whether the periods are curtailed, regular, extended, or united. A clear idea of form is indispensable, but this can not be imparted here.

Ad Libitum Repetitions.—Repeated groups, especially in passage work and cadenzas, sometimes require a farther continuance in order to produce a certain dynamic effect. For example, in the cadenza to Godard's *B-flat* mazourka the diminuendo (beginning from the lowest point) may be continued farther than the notes indicate in order to gradually reduce the tone quantity so that this effect will correspond to the gradual crescendo which precedes. The main object is to attain a properly graduated diminuendo from *forte* to *pianissimo.* During the cadenza mensural accentuation

* In the Prelude XV Mme. Carreño makes a slight pause before resuming part I at the close.

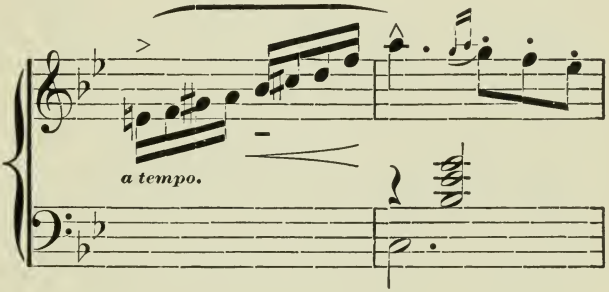
disappears, and therefore no rhythmic impropriety will result from a few additional repetitions of the last group:

Ex. 363.



When the tone has been sufficiently reduced, the opening figure (upon which the cadenza was constructed) is to be played *á tempo*, and with enough accent to indicate that the principal theme here recurs, thus:

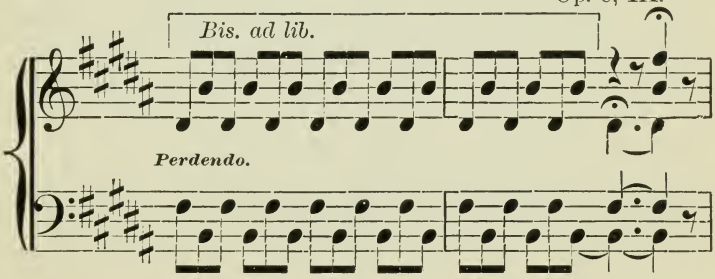
Ex. 364.



Something of this nature occurs at the close of Stcherbatcheff's divertissement in *B*:

Op. 8, IX.

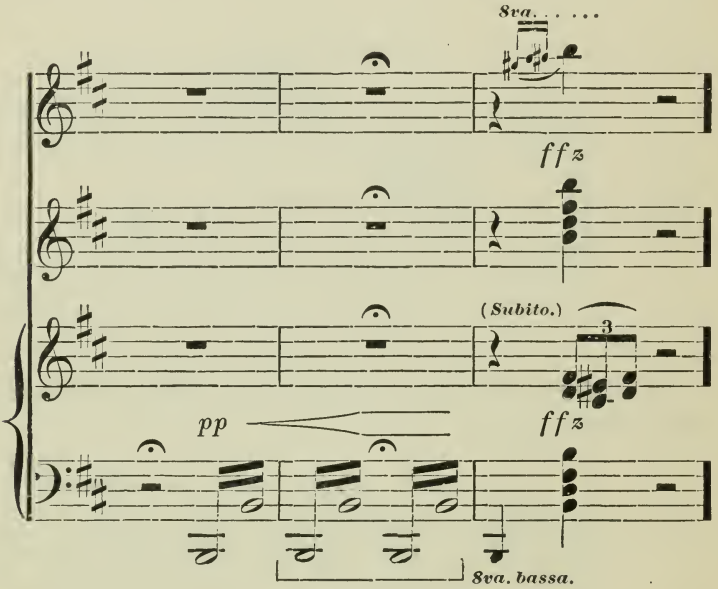
Ex. 365.



All the signs and directions here are by the composer. "Bis ad lib." undoubtedly signifies that the player may continue the repeated groups until the *perdendosi* effect is complete; *i. e.*, until the sounds die away and vanish.

At the close of Grieg's first "Peer Gynt" Suite there is a peculiar instance, directly opposite in effect to the examples quoted. After a violent forte passage the music suddenly ceases and there is a moment of silence. Then the kettle-drum begins a roll, at first very softly, but increasing in force until the extreme limit of crescendo is reached. Here the cymbals and the full orchestra make two strokes, like peals of adjacent thunder, and the music comes to an abrupt, almost infernal termination. Many will remember the electrical effect which Mr. Arthur Nikisch produced with this stretto. It is here indicated according to the author's recollection :

Ex. 366.



The pauses are not included in the original notation, but they are essential, and were undoubtedly intended by the composer. The tremolando in brackets includes about two measures, or whatever time may be required for working up to the fulminating climax at *ff*. Such effects can not be produced by the usual one-two-three-four method. The last measure is presto.

CHAPTER XXVIII.

FUGUE.

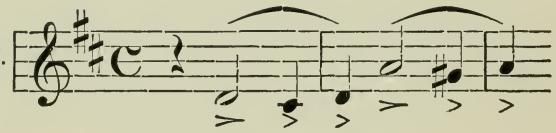
Since the publishing of Bernard Boekelman's excellent edition of sixteen clavier fugues (selected from Vol. I and Vol. II of Bach's "Preludes and Fugues") the author's task is considerably simplified. By means of notes differently colored, and in some instances differently shaped, the entire scheme and structure is plainly revealed. This edition is earnestly recommended, and the following brief dissertation is intended to supplement Mr. Boekelman's work. The essential ingredients of fugue construction are sufficiently indicated in the special edition referred to; therefore it is presupposed that the more important features are at least tolerably understood.

The subject of a fugue is usually short and characteristic, and from this the entire movement is evolved. In fact, unity is the most eminent characteristic of a well-developed fugue. The answering voices proceed from tonic to dominant and vice versâ, and it must be understood that the response (or "companion") is also the subject. Therefore whenever subject or response appear, either above or below, they are to be treated as principal theme. When the subject is concluded by the leading voice, it proceeds to counterpoint against the voice, which sings the response. If this counterpoint is used to accompany each entry of the theme (above as well as below), such accompaniment is called "counter-subject," and it is to be treated almost as prominently as is the main subject, because the counter-subject is a continuation of the motive. (See fugue in *E-flat* 7, II.) A distinction is to be made between a regular C. S. conceived in double counterpoint, and mere independent counterpoints. For instance, in the first fugue of Vol. I there is no clearly defined C. S., the subject and response being accompanied by freely invented melodic phrases. The same may be said

of 8, I, and 2, II. However, the C. S. usually enters prominently into fugue composition, and serves as complemental accompaniment to the theme, either above or below. The relative degrees of importance of the different parts may be thus stated: (1) The subject or response; (2) the C. S.; (3) the additional counterpoints and ad libitum parts. The dynamic character of these various elements would therefore be in this proportion: Subject and response, *forte;* counter-subject, *mezzo-forte;* ad libitum or harmonic parts, *mezzo-piano.*

These preconceived ideas are subject to modification under certain circumstances. Where the rhythmic arrangement of the C. S. is in strong contrast to that of the theme, it is not necessary to observe any particular distinction between the tone quantity of subject and C. S. Such an instance is presented in the *D-major* fugue, 5, I. The subject is short and characteristic, and so different from the principal C. S. that the former requires no particular emphasis, except in the stretto. On the contrary, the sustained character of the main C. S. demands special accentuation:

Ex. 367.



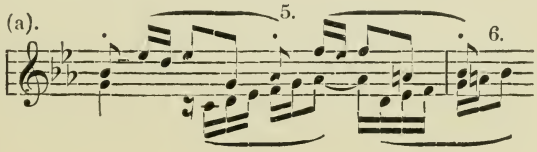
The three-voiced fugue in *C-minor* (2, I) is selected for purposes of illustration. This contains two counter-subjects, an important transition, and intermezzi in double and triple counterpoint. The fugue should at first be examined synthetically, observing closely the peculiar manner of its construction. For this purpose the Boekelman edition is especially valuable. The thematic development is remarkable, the closest affinity being preserved throughout. The fugue should then be analyzed in this manner: Play the principal theme (in red notes) separately as it occurs in the different voice-parts. Subject and response, being thematically identical, are to be phrased in the same manner. The theme occurs eight times, and in performing this separately the two hands should be employed alternately, or as in the complete performance. The

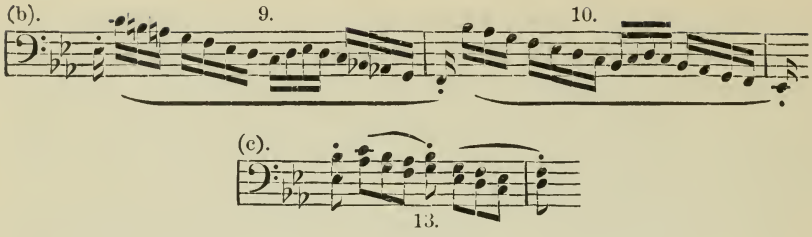
first C. S. (in green notes) comes next. Play this separately, and a little more quietly, since it always serves as counterpoint to the theme. This is particularly necessary in such measures as 7,– 8–, 15,– 16,– 26,– 27,– where the subject is below the C. S. The second C. S. (printed in violet ink) should then be extracted. This occurs in all the voice-parts.

The transition and the intermezzi ("episodes") are printed in black ink, and there are also three kinds of characteristic notes to be observed. In the transition, or codetta (measures 5 and 6), an imitation of the leading motive appears thematically, accompanied by a contrary imitation of the first C. S. In the first intermezzo a fragment of the subject is treated canonically, with a paraphrase of the C. S. as lower counterpoint. The two upper voices are to be treated equally during the canon. The accompaniment in the base is also important. At 13 and 14 the second intermezzo appears inversely; a fragment of the last half of the C. S. becomes the theme in two lower parts while the figure of the first part of the C. S. in reversed order serves as counterpoint above. The lower parts should predominate here.

The third intermezzo, of three measures' duration, is more elaborate. The base has an imitation of the subject in sequence form, while the contralto counterpoints with the figure of the C. S. in contrary movement. Base and contralto then exchange parts (inversa). The circular notes ⊙ in each instance indicate the theme. The soprano part is ad libitum, and, therefore, to be played more softly. These constitute the principal features, and after they have been thus analyzed the fugue may be attempted in its entirety. Subject and response are phrased in the same manner—see measures 1 and 2. During the progress of the fugue, especially where the subject appears below, this uniform style for each part will aid in distinguishing the main theme from its C. S. A few additional suggestions are included:

Ex. 368.





These styles and groupings are easily comprehended, and the technical requirements are not great. But to play the fugue well requires considerable skill and intelligence. Especially where the subject or response falls to the middle voice-part (as in measures 15–16) it is difficult to apply the relative degrees of tone quantity to the various themes and counter-themes. When the subject first appears in the base (7 and 8) it is comparatively easy for the l. h. to give the necessary prominence to that part; but such instances as occur at 15 and 16 are not so easily managed.

And finally the more important problem presents itself: How preserve the strict polyphonic character of the fugue, and clearly indicate all the entrances and exits of the theme, without causing the composition to sound like an exercise in counterpoint?

On the other hand, there is danger of committing a still greater error by infusing into a fugal work the extravagant sentimentality of our age—of which good father Bach was happily ignorant.

It is a noteworthy fact that nearly all the fugues by Bach are constructed differently, and this adds to the difficulty of their performance. Sometimes the theme is treated inversely, as in 6, I; and these are equally important. At other times the subject appears in augmentation, 2, II. In some of the fugues there is no C. S.; in others there are two or three, and frequently there is but little regular "exposition." This leads to the remark that too much stress is usually laid upon the text-book formula of fugue construction. From this the student is inclined to underestimate the value of the so-called "episodes," though in the fugue under notice these intermezzi occupy about the same number of measures as do the expositions. In 3, I, there are less than 24 measures of exposition, whereas the development will aggregate 31 measures.

15, I, is another instance in which the intermezzi and developments are really more important than the merely formal exposition of subject and response in their prescribed order.

Fugue is the most compact and coherent of all music forms. Adventitious parts seldom appear, and since every voice has its own individual melody, the task of the performer is much more difficult than it is in lyric or harmonic music. Pianists as well as organists might benefit greatly from the example of M. Alexandre Guilmant, whose fugue playing was one of the greatest revelations in the author's experience. An ideal fugue performance requires a separate voice or instrument for each melodic voice-part, and these requirements should be borne in mind by all solo performers. M. Guilmant's remarkable method and interpretation very nearly fulfilled these ideal conditions.

In addition to Bach's "Well-tempered Clavichord" and the "Five Fugues" by Haendel, the following are mentioned: Three Preludes and Fugues, Clara Schumann, op. 16; Piano fugue in *G-minor*, Rheinberger; ditto, Guilmant-Haberbier (Fugue in *D* by Guilmant, transcribed for piano by Mme. Rive-King, the prelude by Haberbier); MacDowell, Prelude and fugue, op. 13; and, finally, the fugue-fantasia in Beethoven's op. 106.

CHAPTER XXIX.

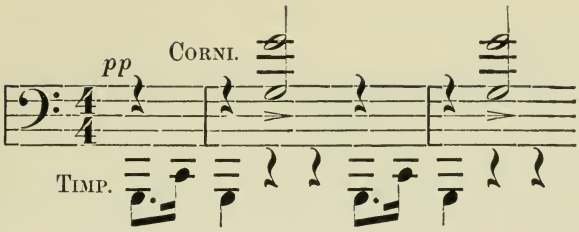
TONE COLOR.

Variety of tone color has become such an essential element of high-grade piano playing as to demand a systemized mode of procedure as to how and when special effects may be produced. Suggestive imitations of orchestral and other instruments naturally form the basis of this attempt to outline such a method. And even though one may seldom have occasion to imitate orchestral tone color, yet the ability to do so will prove of inestimable value in performing a wide range of piano literature. The mere suggestion of a definite tone quality at a certain point in an opus often stimulates the imagination of the performer by presenting to his mind a tangible ideal.

Furthermore, there are numerous instances in which it is not only legitimate, but essential, to approximate as nearly as may be the peculiar *timbre* of certain orchestral instruments. Mr. Arthur Friedheim's performance of the "Tannhäuser" overture, is here cited, because of the pianist's successful attempt to reproduce particular tone colors according to Wagner's original score. Also the March Brillante from Raff's suite, op. 91, as played by William H. Sherwood. The author wrote on his program at the time, "wood wind," the suggestive imitation having been remarkably clever.

Let us suppose that an inexperienced player undertakes such a work as the favorite march from Raff's "Lenore" symphony. The performance is colorless and uninteresting. Now, suppose, farther, that the principal indications in the original score are explained to the performer. The effect will be greatly enhanced, even though the interpretation still remains unsatisfactory. The prelude is here quoted, with the necessary indications as to *timbre:*

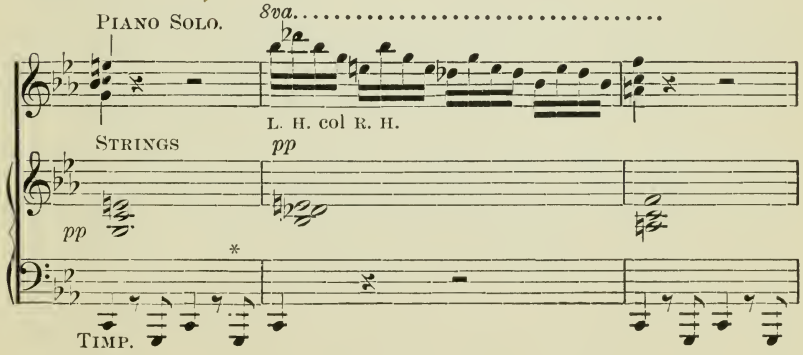
Ex. 369.



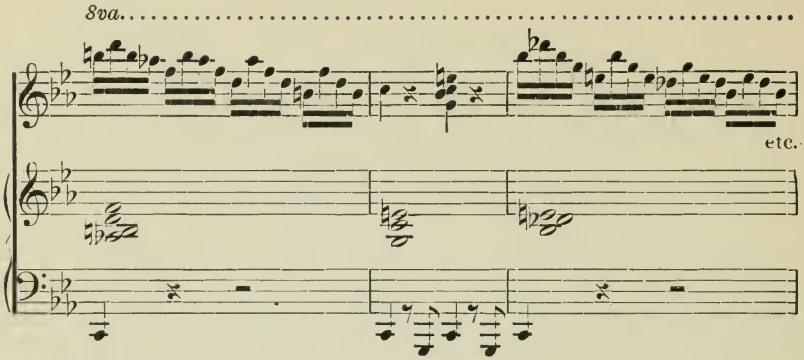
These effects are easily produced if one knows how they sound from kettledrums and horns, according to the original score; and certainly a clearer impression is conveyed to the listener by means of these suggestive imitations. Even in the piano sonata by Beethoven, op. 53, von Bülow, in his special edition, wrote over certain phrases, *quasi oboe*, *quasi flauto*, *quasi fagotto*, etc., partly because the great composer usually had an eye to the orchestra, but principally as an inducement to the pianist to change the tone quality during the antiphonal motives. (See von Bülow's explanatory foot-note in reference to these imitations.)

Accompaniments to concerti, when played on a piano, demand considerable skill in this respect, since the character of the work is frequently sacrificed by an achromatic accompanist. An extract from the coda to the first movement of Beethoven's op. 37 is presented as an illustration:

Ex. 370.



* The concerto is founded upon this timpani motive.



The effect of strings and timpani answered by the arabesk figures on the piano is very charming, and certainly there is no good reason why this effect should be wholly sacrificed because an orchestra may not be available. The design here is very favorable to these imitations on the accompanying piano, because the base is a regular timpani motïve and the kettledrums are more clearly suggested by a light and almost indistinct quality of tone. The accompanist must bear in mind that in solos of this kind the vibratory quality of the kettledrums is considerable. Where the tone is of very brief duration, it is because the timpanist damps the sound with his hand.

With regard to the French horns, their tone is clear and extremely musical. The damper pedal aids somewhat in approximating their effect. The trumpets are piercing in quality. With regular trumpet motives this instrument can plainly be suggested. The trombones are naturally blatant in forte passages, though the tone is majestic and noble. In the hands of an artist it can be sustained very softly. Wagner has written pianissimo chords for 3 and 4 trombones which sound like the organ in a solemn cathedral service. (The evening star romance from "Tannhäuser" is an instance.) Effects of this character are necessarily more difficult for the pianist to attain, but the peculiar strident tone of the trombones in harsh passages is easily reproduced.

The almost total absence of overtones from the flute serves to render its tones clear and limpid. In aiming at this quality of tone,

wherein clarity is the chief peculiarity, a very distinct, quasi staccato touch should be employed.

The violins are not so easily suggested. Even the greatest organ builders have failed to reproduce the effect of bow and string. There are, however, certain passages wherein an approximate representation of the violins may be attempted. This presupposes that the passage is antiphonal in style and that a natural violin figure forms the basis of our attempted imitation. The pizzicato is easily managed by means of a light and short finger staccato. Also the violin tremolando may be fairly represented on the piano, using the damper pedal and making the reiterations rapid and non-pulsatalic.

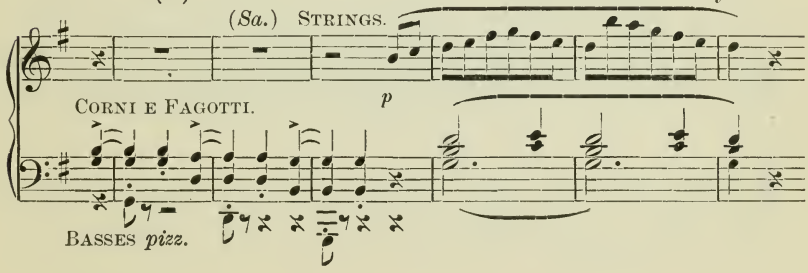
The ordinary harp effect is somewhat similar to that of the violin pizzicato, but the former is not so short. To imitate the plucking of strings it is necessary to employ a quasi staccato touch, with the dampers open. See "L'Arpa," by Raff, op. 17.

Bell tones have been described elsewhere in this volume. They can be very well represented by the pianist, and frequently demand recognition.

Guitar, mandolin, banjo, bagpipe, music box, all can be imitated should occasion require any of these peculiar effects.

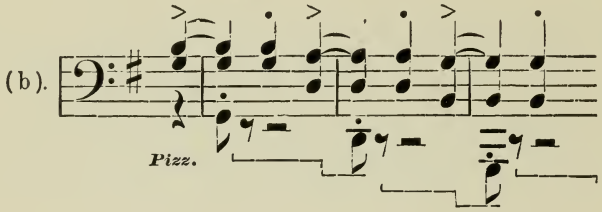
A brief antiphonal passage is quoted from the "Oxford" symphony:

Ex. 371. (a). Haydn.



This is from part II of the minuet. The only difficulty consists in representing the pizzicato of the strings against the syncopated melody of horns and bassoons. The latter requires open dampers,

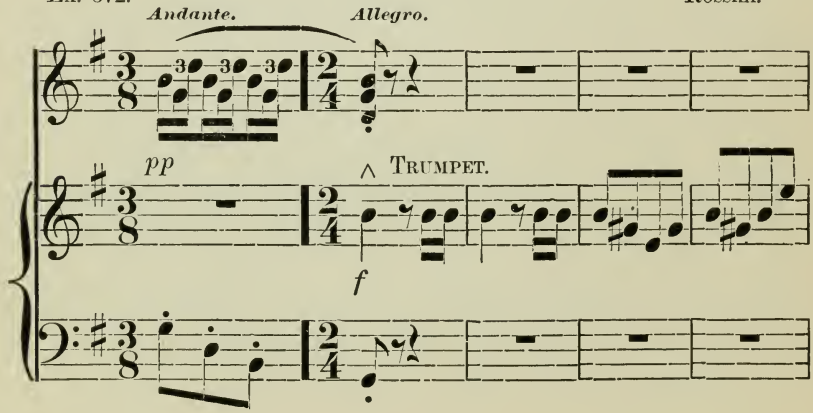
whereas the pizzicato must be played with closed dampers. One may therefore sacrifice the pizzicato in favor of the more important horn and bassoon effect; or, by managing the damper pedal in this manner the complete representation may be attempted:



The pizzicato, light and detached, should mark the measures. The antiphonal phrase by strings is to be played smoothly and with as little accent as possible.

Effects similar to those at the end of the Swiss melody, in the "William Tell" overture, are frequently met with. As the last tone of the Alpine theme is sounded from the oboe the trumpet rings out an alarum, which is immediately developed into a bustling fanfare:

Ex. 372. Rossini.



The accent (which is here very marked) applies to the trumpet note only; all the other parts end softly on the united period.

In performing transcriptions of overtures, symphonies, and other

orchestral works, the pianist should be familiar with the original instrumentation in order to give at least a suggestion of the more characteristic tone-color effects.

And even with music written expressly for piano it is evident that a slight modifying of these various tonal qualities may be applied in expressing the manifold sentiments with which modern music deals.*

At the close of the next chapter the author has enumerated a number of instances in the Beethoven piano sonatas wherein certain orchestral tone colors may be suggested. Whether these suggestions are finally adopted or abandoned, the fact remains that such tentative efforts are very beneficial to the young pianist.

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* See the intermezzo in Chopin's military polonaise—fagots, string bases, and drums answered by trumpets and trombones.

CHAPTER XXX.

EPOCHS IN MUSIC.

No one who reads musical history intelligently can doubt that different ages possessed certain peculiarities of style and expression. These were influenced by the conditions of the art at a given period, by religious thought and impulse, by literary and political revolutions, and by the nature and quality of musical instruments.

I. The Sixteenth Century.—Until the latter part of the sixteenth century the art of music was confined principally to vocal works, as exemplified in the church compositions of Palestrina, Tallis, Lasso, and other masters. Their music expressed the religious spirit of the age : classic in outline, formal in construction, and intolerant of innovation. The canons of musical art were rigorously enforced, and the all-pervading influence of dogmatism and asceticism hampered the productive efforts of composers and militated against the charm of natural expression. An important clue to the interpretation of those works is thus furnished, and it leads beyond the melodic and dynamic indications of the score.

Instrumental music was a later development. The organ compositions of Frescobaldi may be mentioned first. Though counterpoint, in its scientific aspect, had been highly developed, harmony was but imperfectly understood. Also, the organ was primitive in design and crude in construction. But despite these disadvantages Frescobaldi was a great pioneer virtuoso and produced a considerable number of important works for the organ. The principal characteristics of the vocal music of that time entered into the instrumental works of Frescobaldi and his immediate disciples. Formality and austerity are the dominant features of their music, and these traits should largely influence the manner of performance. This epoch includes Reinkin, Frohberger, and Buxtehude,

though these masters undoubtedly improved upon the original model.

II. Early Chamber Music.—During the seventeenth century the art of viol making was more highly developed than that of any other instrument; consequently, the early violinists possessed great advantages in this important respect. Torelli and Corelli undoubtedly commanded excellent violins, and their compositions naturally included more euphonious melody than is to be found in the organ music and masses of that period. The technical development of the violins was limited, but some of the music, particularly that of Corelli, is happily conceived, melodious, and skilful in construction.

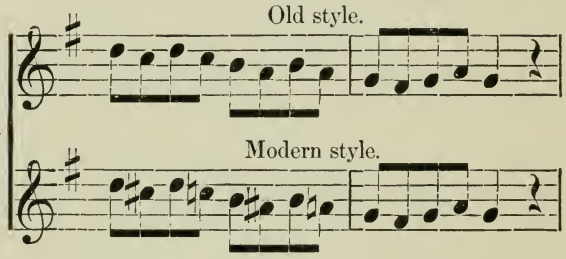
The chamber music of Lock, Lully, Purcell, A. Scarlatti, and Couperin may be included in this epoch.

III. The Harpsichord and Clavichord Epoch.—A more important period began with Rameau, Purcell, D. Scarlatti, Haendel, and J. S. Bach, and it includes Tartini, Sammartini, Paradisi, Galuppi, and P. E. Bach. The music of this epoch is mostly thematic, this style having been influenced by the spinet, clavichord, and harpsichord then in vogue. Canonic imitations pervaded almost every form. While this style admits more artificiality in its construction, it has the advantage of more logical development than appears in the lyric style, which followed. One motive was sufficient for a movement in thematic style, whereas there are eight different periods in Haydn's Gipsy Rondo. Such pieces as the Lesson in *G* by Haendel (quoted in chapter XIX), Toccata in *A* by Paradisi, or the "Solfeggio" by P. E. Bach, illustrate the peculiarities of the Couperin-Bach epoch. The music is direct, consistent, and wholesome, and it admits but little deviation from the prescribed movement and the prevailing mood. Grace and charm of expression, as well as vigor and incitement, are demanded of the performer; but he must ignore the present and live for a time in the past. He must woo the spirit of a bygone age, in which steamboats, railroads, and electric telegraphy were unknown. Alas! there are few now who will suppress the feverish tendencies of our age, even for the sake of communing with the exalted spirit of good father Bach.

The author does not intend to imply that the lyric element was unknown during this epoch, for it was considerably developed by Carissimi, the elder Scarlatti, Purcell, and all the opera composers of that time. But the keyed string instruments, from the time of Frescobaldi until after the birth of Mozart, possessed so little sustaining power as to discourage lyric composition. Hence the prevailing thematic style, with its countless and curious *agrèments*, *fioriture*, and *manieren*.

A tonal peculiarity of this epoch should be mentioned. The passing notes and appoggiaturas were almost invariably diatonic, seldom chromatic. Whereas in music of a later date the ascending appoggiaturas and certain passing notes are written a minor second below the harmonic or principal note. The difference occurs when the unrelated note is below the principal note, thus:

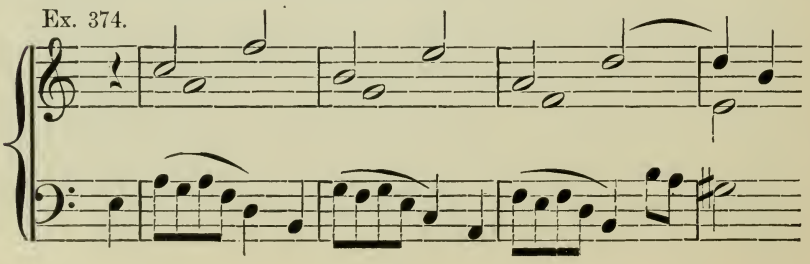
Ex. 373.



In translating the signs and symbols of music composed during the fifteenth, sixteenth, and seventeenth centuries it is necessary to understand these tonal distinctions, because they really do exist, and should therefore be observed in performing the grupetto, the mordent, and other ornaments indicated by means of symbols.

Even as modern a composer as Dr. Callcott employs the diatonic, in preference to the chromatic method, as here:

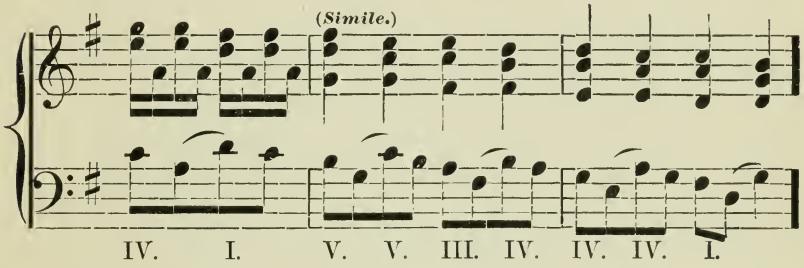
Ex. 374.



Attention is directed to the base solo. The diatonic passing notes in measures one and two are not only more quaint, but more expressive of the sentiment ("Once upon my cheek he said the roses grew") than the modern chromatic method would have been.

These tonal peculiarities are observable in the harmonic as well as in the melodic construction of the music under notice. The result was a freer use of secondary (non-transitional) seventh chords than in the music of Haydn, Clementi, and Mozart. The older method has this advantage, that it presents a greater variety of harmonies; the modern method employs the principal seventh chords more frequently, and, therefore, while the harmonies are less varied in character, the changing tonalities offer a greater variety of keys. The former is illustrated in this example:

Ex. 375. (a). Haendel.

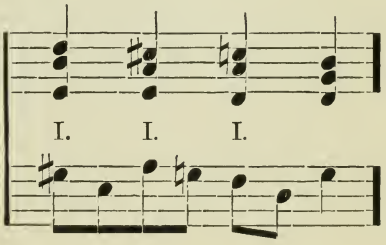


There are here four species of seventh chords, indicated by Roman numerals according to the author's Analytical Harmony. These secondary discords are much more reposeful than a series of principal seventh chords would be. In fact, the almost incessant use of transition chords is one of the signs of our impatient, electrical age.

In the last example a dominant relation is maintained in the sequence, and yet the tonality of *G* is not disturbed by even a passing modulation.

The modern tendency would be to change the secondary into principal discords, thus substituting the chromatic for the diatonic element:

(b).



Occasional instances of this kind may be found in the harpsichord works, but the prevailing tendency was toward diatonic progression. The influence of this upon style and interpretation is so manifest that the author deems it unnecessary to offer further explanation.

Though Bach was far in advance of his time he adhered very closely to the polyphonic style. Lyric themes may be found among his works, but these are usually accompanied contrapuntally rather than harmonically. His song, "My Heart Ever Faithful," is an instance. Nearly all his clavier music is instrumental, rarely vocal in style, the themes being motivized as in fugue construction. It is so with the clavier music of Couperin, Purcell, Haendel, and other composers of that epoch—it is mostly thematic, rarely lyric. These styles having been explained and illustrated under their several heads, we may pass on to

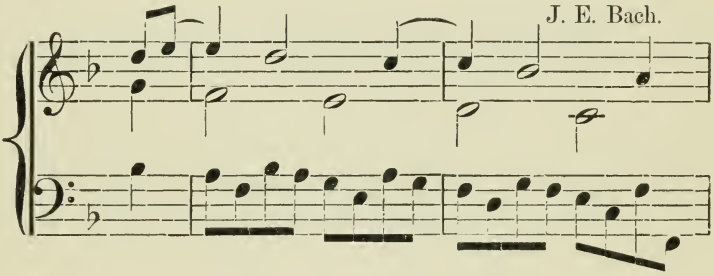
IV. The Mozart Epoch.—This was a lyric age. The clavichord and harpsichord began to be superseded about 1750 by the fortepiano, which possessed greater volume and a more sustained tone. Chord progression, in its application to harmonic accompaniment, also became more diversified and more generally understood. It is unnecessary here to exactly trace the origin of harmonized melody as it so abundantly appeared during this period. But the improvements in keyed string instruments undoubtedly enabled Boccherini, Haydn, Clementi, Mozart, and other composers to treat the fortepiano in a more lyrical manner. The new style seems almost to have leaped into existence and favor. For example, compare the *A-major* toccata by Paradisi (1710) with the finale of a sonata by Haydn (1732), or the Solfeggio by P. E. Bach (1714) with the Mozart fantasia or rondo in *D*. The pieces by Haydn and Mozart will seem to belong to a different age, though all four composers were living in the year 1770!

In addition to the more tuneful element of the new instrumental lyric style, there is also less strictness of movement than was observed by the earlier clavier composers. And on account of the greater importance attaching to melody, it may be stated that a more strict legato is required for the music of Mozart than for that of Scarlatti. The style and expression became more human

and less scientific; more musical, but less logical. (It is easier to analyze a rondo by Mozart than an allegro by Bach.) From contrapuntal theorem and rhythmic contrivance we pass to the almost artless simplicity and naïveté of folk music. A greater contrast can scarcely be imagined.

We read pretty rhapsodies about the "pathos" and "tender sentiment" of the old clavier music, but it rarely sought to express more than the artistic illustration of theory. There is design, as in tapestry or a mosaic; symmetry, as in architecture, and logical application of principles, as in all artistic accomplishment. Major and minor were symbols of sunshine and shadow; rhythm represented the impelling force in nature. For the remainder, it was a theoretical problem: How to build a musical structure in a certain form and create variety without sacrificing unity? It was a test of the material to be employed in composition, as here:

Ex. 376.



A two-part design in suspension serves as accompaniment to the theme below. It forms good counterpoint and is consistent, but does it signify anything further? Does it express a scene, a sentiment, or an emotion? Assuredly not. We should, however, render due homage to those sturdy pioneers who broke through forest gloom a path which led Mozart and his followers to the sunlit elysium beyond. Without Monteverdi, Scarlatti, Couperin, and Bach there could have been no Mozart or Beethoven, no Chopin, Tschaikowsky nor Wagner.

This era, beginning about 1760, includes the first period of Beethoven and a considerable portion of the music of Méhul, Schubert, Von Weber, and Mendelssohn. It dealt almost exclusively

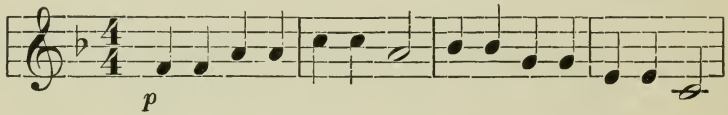
with human affairs. Man comes upon the stage and plays his part. There is sorrow and joy, tragedy and burlesque, domestic scenes and rustic life, emotional excitement, vain striving, and various other moods and sentiments with which we are familiar.

A noticeable feature of the music of this Mozart epoch is the regularity of its period construction. The lyric themes were usually periodized in a uniform manner, the rhythmic phrases being equal, as in popular rhymes. Thematic works we have found to be much less regular in this respect, the periods usually being uneven or extended.

In Chapter XX the author has attempted to show that lyric compositions require very little punctuating or special accent in order to reveal the outline divisions, which are usually well marked by the regular organic structure of the melody, thus :

Haydn.

Ex. 377.



The performer may bestow ever so much care upon the delivery of this simple theme, but if he undertakes to "phrase" it (as many do), he will most assuredly destroy that simplicity of expression which is its principal charm. In the great majority of such instances the usual "method of phrasing" is a palpable absurdity.

The dominant trait in Mozart's music is tenderness. Simplicity and cheerfulness, directness of purpose, regretful yearning, and occasional heroic moments, find expression in the violin and piano works, the quartets, quintets, and symphonies. But the smiles and the tears are nearly akin. Too gentle to scorn the sordid world, and meeting but little substantial encouragement, Mozart resigned himself to whatever fate might decree, and he was thus induced frequently to fulfil the composer's task in a careless or perfunctory manner. He required a special motive to stir the calmness of his soul life. The "Jupiter" and the last *G-minor* symphony show the depth and versatility of his genius when an incentive did appear. This is still more apparent in the operas and the immortal swan

song. After listening to these it seems incredible that such a composer could have written the Turkish March in his *A-minor* sonata!

Having mastered the style of Mozart, it will be an easy matter to interpret his contemporaries. In form and outline the sonatas of Clementi and Hummel are similar, but there is more formality and less poetry in the music.

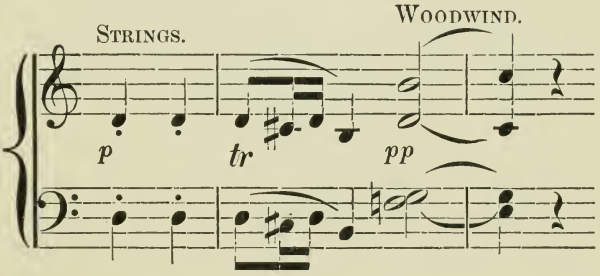
Dussek was a follower of Mozart; so was Steibelt. Even Beethoven worshiped at the Mozart shrine, and for a considerable period we can trace distinct echoes of the Salzburg master. But ere long there came a new dispensation, and the Flemish tone poet was its prophet.

V. Beethoven.—The principal clue to Beethoven's music is to be derived from a knowledge of the man and the artist. He was an emancipator, a poet, and a philosopher; a herald of futurity. We must follow his varied and storm-crossed career, weep for his suffering, rejoice in his moments of victory, laugh with his merriment, penetrate his motives, and stand against the world for the psychologic art creed of the choral symphony.

Almost the entire gamut of emotional expression is to be sounded, and every possible variety and shade of tone color is demanded of the rëcreative artist.

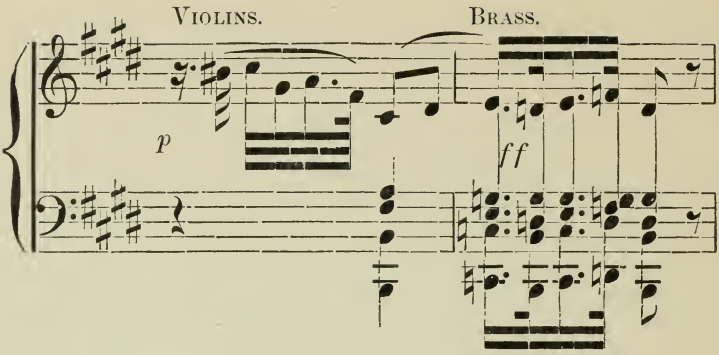
Orchestral effects occur in many of the solo sonatas. For example, op. 2, III, first allegro:

Ex. 378.



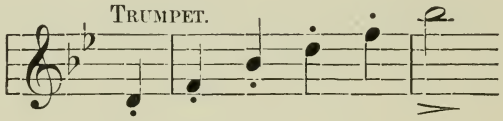
After this there is a cadenza, violins ascending, then two flutes. And in the following adagio this dramatic effect:

Ex. 379.



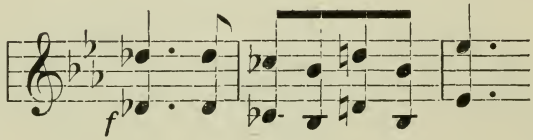
Also the largo, op. 7, measure 20, after the deceptive cadence: horns, trumpets, and trombones. Measures 37–38: horns, bassoons, and double basses, then flutes. Op. 10, II, Part II: horns and strings. Op. 10, III, the menuetto: woodwind. Op. 22, the principal motive:

Ex. 380.



Op. 27, I, last allegro: brass, woodwind, and strings in antiphonal semiphrases. Same movement: trombones responding to the trumpet:

Ex. 381.



Also op. 28, Part II of the andante: horns and bassoons answered by clarinet and oboe, or woodwind answered by strings. Op. 31, II, the opening: harp and horn, then the violins. Adagio, same opus, measures 17 to 22: timpani, violoncelli, and fagotti.

These examples were selected almost at random from Volume I of the piano sonatas, and are merely intended as hints to the young pianist.

VI. The Nineteenth Century.—The epoch of Chopin and Schumann is the most important in piano literature, especially since it includes the greatest of all keyboard virtuosi, Franz Liszt. When Kalkbrenner remarked that he would like to give Chopin some piano lessons, because "his method was very faulty," the famous professor merely voiced a belief generally entertained at that time that the music and the performance of Chopin alike were heterodox. And so they were.

The works of Chopin and Schumann do not, as commonly supposed, represent anti-classicism, but art development. Piano manufacture had made rapid progress; the material of composition had been greatly enlarged, and Chopin and Schumann merely expressed in their individual ways the spirit of the age in which they lived. The music changed with changed conditions, and since the tonal expression was new, so was the style of performance. Greater variety of harmony and rhythm, more sparkling brilliance, less conventionality, finer nuances, and withal a certain mysterious significance (which the interpretative artist must discover for himself) —these are the principal characteristics of Chopin's and Schumann's best works.

Alas! what vain attempts are made to cajole and conjure the spirits of those ever-living masters! Loud and soft, fast and slow, these are the weapons with which amateurs and alleged pianists attack and mutilate the creations of romanticism.

It is true that the best music of this period admits greater freedom of movement in performance; but it is not true that all semblance of regular tempo disappears. Chopin, Schumann, Liszt, Rubinstein, all have recorded their opinions on this point, and the unanimity which characterizes their various statements leaves no room for doubt as to the proper application of that much-abused license, tempo rubato. It is recorded of Liszt that while hearing a lesson he severely criticised a pianist for his spasmodic accelerando and ritardando. In answer to the master's query, "Why do you so?" the pupil gave as a reason that the music was marked "tempo rubato." "But," replied Liszt, "that is not tempo rubato. Come here by the window and I will show you." Pointing to a large shade tree hard by, he continued: "You ob-

serve the swaying of those branches and the agitation of those fluttering leaves, but the trunk of the tree remains firm and steady. That is an illustration of tempo rubato."

It is known that the peculiar expressiveness of Chopin's playing was in large measure owing to the ad libitum style of the right-hand part, while the left hand maintained the regular movement of the accompaniment.

Melody notes may thus be shortened or lengthened, declaimed or sung, without arresting the progress of the music or disturbing the poise of the accompanying background. Brief examples of this have been given in Chapters XIII, XX, and XXVI.

Slow movements are more susceptible to these effects than are fast movements. A quick rate of speed is a sign of motion and animation, whereas a slow movement is associated with meditation, deliberation, and repose. Moreover, the expressive deviations from the regular beats of an andante or largo do not suggest that unpleasant, hysterical effect which results from an unsteady allegro movement. It was this uncertain "drunken gait" against which Schumann so vigorously protested. The tendency of the present time is to exaggerate musical expression into bathos and to degrade psychologic emotion to the level of mawkish affectation. Yet the example of all great pianists is against this misapplication of tempo rubato. Not alone the profoundly analytical Von Bülow, but the electric Rubinstein, disdained this convulsive style of performance.

The works of Schumann are even more romantic and mystical than those of his great contemporary. If the German was less poetic, he was also less mutable. There are, however, many features of style common to both composers, though each must be studied independently and sympathetically. Schumann was one of the most unfortunate of men, but his soul-life was as beautiful as any which history records. All this, and more, is impressed upon his musical creations.

The changes which have taken place since the death of Chopin and Schumann are unimportant as far as piano literature is concerned.

The various styles of the present period present insurmountable

obstacles to the interpretative artist. This is an eclectic as well as an electric age. It does not seem possible for a violinist or a pianist to faithfully represent or reproduce all the styles which have been described, because some of these conflict with others. From the stupendous psychologic tone impressions of a Tschaikowsky to the thematic sphinxes of the sixteenth and seventeenth centuries is too great a span to be encompassed by a single artist. Rubinstein, with his almost universal genius, came the nearest to a solution of this many-sided problem. Yet even he could not wholly satisfy the demands of every musical epoch.

Unfortunately, there is too much of eclecticism and conventionality in the arranging of our recital programs. Would it not be better if artists confined themselves to compositions with which they are in touch and sympathy? Temperament rather than custom should be the controlling influence in the choosing of solo works.

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Roman numerals refer to chapters; cardinal numbers, to pages or examples.

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Abbreviations for Marking the Analyses, with Corresponding Key.

NOTE.—*Elementary students may mark the phrases with a comma, and the end of a period with ⊙. They should also indicate whether the periods are regular, curtailed, united, or extended. Then they may apply the abbreviations for the simpler details, such as An., Ca., Co., Ec., Eg., Iz., etc. The remaining indications can be applied as the student progresses.*

Al., . . Ad libitum.
An., . . Anticipation.
App., . Appendix, or codetta.
At., . . A tempo.

B M., . Bell motive, or carillon.

Ca., . . Cadenza.
Co., . . Coda.
Con., . . Conclusion (for sonata pieces).
C S., . . Counter-subject, or Subtheme.

D F., . . Dance form.
D S., . . Dual subject (two themes combined).

Ec., . . Echo.
Eg., . . Eingang.
Ep., . . Episode.

G B., . Ground-base.

H H., . Hunting-horn motive.

I C., . . Imitation, contrary.
I F., . . " free.
I R., . . " of rhythm.
I S., . . " strict.
In., . . Introduction.
Inv., . . Inversion of subject or C S.
Iz., . . Intermezzo.

MD., . Motives disconnected.
MP., . . Preliminary motive.
MT., . Middle theme.

Par., . . Parenthesis.
Pas., . . Passage.
PC., . . Period, curtailed.
PE., . . " extended.
P N., . Pedal-note, or drone base.
PR., . . " regular.
PU., . . " united.
Pre., . . Prelude.

Rec., . Recollection.
Recit., . Recitative.
Ref., . . Refrain.

S A., . Style, Antiphonal.
S H., . " Harmonic.
S L., . " Lyric.
S T., . " Thematic.
Se., . . Sequence.
Str., . . Stretto.

Tc., . . Thesis continued.
Tv., . . Theme varied or embellished.
Ter., . . Termination.

U P., . Uneven phrases or sections.

COMPENDIUM.

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J. S. Bach, French Suites. Eduard Schütt, op. 36, III. L. Schytte, op. 63, VI. Brahms, Variations of St. Anthony Choral. C. Chaminade, 2d Air de ballet. B. Godard, En Valsant, op. 53, VI. [M and M D].

CHAPTERS XI, XII, AND XIII.

Devices and Details.—Mendelssohn, Duetto from "Songs without Words,"—SA., Iz., Rec.; Nocturne from "Midsummer Night's Dream" music,—PN., Rec., etc. B. Godard, "Pan," op. 50,—SA. V. Dolmetsch, Valse lente, op. 17,—Ec., Eg. Louis Pabst, Mineaturebilder, op. 20.* E. R. Kroeger, Fantasie-Stücke. Iljinsky, Berceuse, op. 13,—Pre., GB., etc. P. Douillet, Serenade, op. 6. E. Gillet, Babillage,—Pre., Eg., Ter., PR. [E]. A. Rubinstein, Skip Waltz, *E-flat*,—Iz., PE.; Romance, op. 26,—CS. M. Moszkowski, Shepherd's dance,—Pre., Iz., PE. [E]; op. 7, II,—CS., etc. C. Cui, op. 39, VI,—CS., PN., syncopated theme, etc. Neupert, Valse-caprice, op. 4, III,—An. Wagner-Bendel, "Walther's Prize Song,"—Tc., PN., pauses after the arpeggio chords. Th. Leschetizki, op. 9,—In., Ter., etc. J. Raff, Elegy (lyric), Par., etc.; Cavatina (violin solo), Tc., PE., Rec. Beethoven, Polonaise from Serenade, op. 8,—Rec., Str.; op. 14, II,—in the Andante there is a Refrain of four measures. It occurs in the theme and in each of the variations; Tempo di Menuetto, op. 31, III; op. 57,—first part, SA.; finale op. 31, II,—Ca., Pas.; Rondo in C, op. 51, I,—Ca., Se., Iz., Co.; Rondo from op. 53,—Tc., Iz. Chopin, op. 31,—SA. (bravura); Impromptu III,—An.; Nocturne, op. 37, II,—Ref.; Valse, op. 42,—Ref.; Ballade IV,—Ep.; Rondo from op. 11 (*E-minor* concerto), Tc. Grieg, op. 6, II,—the real-base forms a C S.; Dance of Elves from op. 12,—SA. Schubert-Liszt, La Serenade,—echo effects. Haendel, 12 Easy Pieces (von Bülow) Se., If., PE. Josephine Rogers Love Song,—Se., etc. Margaret R. Lang, Rhapsody, op. 21,—Tc., Md., C S., Tempo rubato. Ph. Scharwenka, op. 38, VI (part II in *A-minor*, GB.); Memories op. 72,—An., Eg., Iz., If., Co., Rec.; Bagatelle in *E-flat*,—Eg., etc. Ad. Henselt, Petit Valse, op. 28, I,—C S.; Love Song, *B-flat*. Loeschhorn, Sonatina, op. 101, I,—subject and C S. inverted; descending sequence *crescendo* in 2d theme of Scherzando; last 19 measures. Ter. [E]. Goldner, Solitude,—Eg., etc. R. H. Woodman, Romance,—Eg., Par., PE. W. L. Blumenschein, Valse brillante, op. 23,—In., Sa., Ep., PE., Ter. L. Schytte, Enchanted fountain,—Iz., etc. J. Field, Nocturne XIII,—Iz. A. Borodin, Reverie from Petit Suite,—Iz., Par., etc. D. Scarlatti, Harpsichord Lessons,—Se., canonic imitations. S. Jadassohn, Canon in form of Gavotte (harmonized). Grieg, harmonized canon from op. 38. J. S. Bach, two- and three-part Inventions, and English Suites,—canonic imitations, free, strict, and contrary. M. Sieveking, L'Angelus,—Eg. in form of Iz., Sostenuto pedal. Homer Bartlett, Mazourka, op. 125, III,—Ca., Pas. Brahms, Scherzo, op. 4, Iz., PE., etc. [D]. W. H. Sherwood, Romanza-Appassionata, op. 8,—Iz., and rubato. Bendel, "Am Genfer See," op. 139, I,—Ep., etc. Beethoven, op. 53,—the Adagio is an Ep. J. Field, Nocturne V,—App. Grieg, Larghetto from op. 16,—App., in the orchestral part. E. Liebling, Spring Song, op. 33,—App., etc. Bendel, op. 139, IV,—Tc., App., Se., Ca., Pas., Co., Rec. Sgambati, Notturno, op. 20,—BM. A. Arensky, op. 5, V,—the continuous ground-base (*Basso ostinato*) consists of two figures, ascending and descending, and these run through six measures before they return to the initial mensural arrangement. This constitutes a six-measure section, which should be duly marked whenever it recurs.

Pedal-note and Drone Base.—Grieg, op. 19, I and II. C. Cui, op. 21, IV,—tonic and dominant pedal in form of drone base.

Recitativo.—Liszt, Love dreams, I and III; Hungarian Rhapsody VI. Ad. M. Foerster, op. 37, II.

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* The student is expected to discover the details when they are not here indicated.

Coda, Termination, Recollection, Stretto.—Beethoven, op. 2, III,—Adagio; op. 8,—see eleven measures marked "Calando"; op. 14, II, coda to last variation; Sonata Characteristique. Chopin, Ballades II and III; Fantaisie Impromptu, op. 66. Karganoff, op. 18, I,—see "poco a poco dim. e rall." Grieg, op. 19, I,—final *presto;* op. 37, II,—Rec., and Str.; op. 12, II. L. Gregh, Pastorale Louis XV. Th. Lack, Pendant la Valse, op. 73 (last seven measures). Stcherbatcheff, "Marguerite," from op. 8. Sinding, Serenade, op. 33, IV. Sapellnikoff, Valse, op. 1.

CHAPTER XIV.

J. S. Bach, French Suites. Haendel, Harpsichord Suites. J. de Zielinski, Bourrée (with alternative). Arthur W. Thayer, Corrente and Bourrée. R. Neimann, Gavotte, op. 28.

CHAPTER XV.

Sgambati, Vecchio Menuetto, op. 18, II. Chas. Dennée, Tarantella (in *A-minor*). F. Thomé, Tarantella, op. 43 (also Iz., PN., Ter.). R. Füchs, Minuet from Serenade, op. 9. L. Schehlmann, Petit tarantella (also Se., Ca., Ter.). Nicholas Rubinstein, Tarantella op. 14. [D]. M. Moszkowski, Tempo di Menuetto, op. 32, I. J. Nicodé, Tarantella op. 13, I. [M D]. Manuel Garcia, Habanera (transcribed by J. de Zielinski). L. M. Gottschalk, Souvenir de la Havane; El Cocoye (habanera). [M and D].

CHAPTER XVI.

Clavichord and Harpsichord works by F. Couperin, Corelli, D. Scarlatti, J. E. Bach, J. S. Bach, P. E. Bach, Haendel, and Purcell. Also modern works, such as Chopin's Nocturnes and Ballades; Saint-Saëns' 2d Mazourka, op. 24; Seeboeck's Serenata Napolitan (mordents executed before the accented beat); J. Raff, After Sunset; Chopin, op. 11 (see the glides in Rondo).

CHAPTER XVII.

A. Liadow, "Biroulki," op. 2. [M]. B. Wrangell, Chanson Naïve, op. 1, II. Wm. Mason, Mazourka Brillante, op. 49. Stcherbatcheff, Danse choral, op. 8, X. Tschaikowsky Album (Augener edition, 8458, *a*), Scherzo humoristique,—groups of four sixteenth notes in $\frac{3}{8}$ measure; also M D.

CHAPTER XVIII.

Heinrich Hofmann, Hungarian dances. W. H. Sherwood, Scherzo-Caprice, op. 9; "Medea," op. 13,—altered movements, punctuations, accent and pedal, indicated. A. M. Foerster, op. 37, I. B. O. Klein, op. 51, VI,—$\frac{6}{8}$ and $\frac{2}{4}$, beats remain the same,—also pedal effect in Coda. Stcherbatcheff, Epilogue Dramatique, op. 8, XVI.

CHAPTER XIX.

M. Moszkowski, Momento Capriccioso, op. 18, I; Air de ballet, op. 36, V,—last part in *G-major*. A. Henselt, op. 2, VI. R. Goldbeck, Petit Etude (on the motive of "Kelvin Grove"). Van Westerhout, Momento Capriccioso. Robert Tempest, Etude, op. 26, I.

CHAPTER XX.

E. A. MacDowell, "Clair de Lune," from Les Orientales, op. 37, I. Emil Sjögren, Erotikon II (in *D-flat*). F. S. Youferoff, op. 1, III. B. Wrangell, Inquietude, op. 13, II. Arthur Whiting, Idylle. G. Pierné, Venetian Serenade, op. 34 (punctuations, etc., indicated by the composer). Ed. Schütt, Reverie, op. 44, V. D. M. Levett, Pastorale, op. 24. I. Seiss, Evening Song, op. 9.

CHAPTER XXI.

R. Volkmann, Song of the Hero, op. 21. Paderewski, Melodie tirée des Chants du Voyageur, op. 8, III,—lyric-harmonic. B. O. Klein, Old Advent Hymn, Op. 55, III. Wickede, Fidelitas. [E]. Tschaikowsky Album (Augener edition, 8458 *b*), Humoresque.

CHAPTER XXII.

Chopin, Ballade III,—dissonances connected; Nocturne, op. 32, I,—ditto; Prelude in *E-minor*.

CHAPTER XXIII.

"Magic Fire Charm." Wagner—Brassin.

CHAPTER XXIV.

S. B. Mills, Album leaf in *A* (also Se., P R., P E., Co.). A. Grünfeld, Mazurka, op. 14,—Obligato accomp. (In., Iz., Eg., Ter., Rec.). E. Schütt, Valse lente.

CHAPTER XXV.

Th. Lack, Valse Arabesque. Karganoff, Valse-caprice, op. 16. Bendel, Spinning wheel. E. Liebling, Menuetto-Scherzoso, op. 28; Valse Poetique (fictitious note-values, rubato, also Par., Ter., anschlag, etc.). Sjögren, Erotikon III. A. Hyllested, Tempo di Valse, op. 16, III. Saint-Saëns, First Mazourka, op. 21. X. Scharwenka, Mazourka-caprice, op. 69.

CHAPTER XXVI.

Tschaikowsky, Valse Sentimentale. Chaminade, Serenade in *D*,—two themes combined, especially in Coda. [E]. Chopin, Scherzo, *B-flat minor*. B. O. Klein, "You and I,"—dual theme. [E]. J. Nicodé, Ball Scenes, op. 26 (four hands), last appearance of the principal waltz theme. F. Brandeis, Andante Elegiaco, op. 71. M. Moszkowski, Gondoliera in *G-minor*. Wagner, "Rheingold Idyll," arranged by Carl Fiqué.

CHAPTER XXVII.

A. C. Mackenzie, Evening in the Fields,—Md. L. Gregh, Les Phalénes, op. 19,—ditto. R. Niemann, Gavotte op. 28. Kjerulf-Hoffman, Scherzino. Tschaikowsky, Adagio Cantabile from Sextette "Souvenir de Florence," transcribed for piano by R. Hoffman.

CHAPTER XXVIII.

Bach-Liszt, *G-minor* organ fugue. Haendel, "Fire Fugue." Arthur Foote, Prelude and Fugue, op. 15. F. Busoni, Variations and Fugue, op. 22.

CHAPTER XXIX.

Chopin, polonaise, *C♯-minor*. Raff, Suite op. 91. Paganini-Schumann, Etude in *E* (Sternberg's edition). A. Borodin, Serenade from Petit Suite. Wrangell, Une Vision d'amour, op. 13, I.

CHAPTER XXX.

From Frescobaldi to Paradisi, and from Mozart to Richard Strauss.

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